LEARNING TO TEACH

A SERIES OF TRAINING MODULES
FOR THE EGYPTIAN TEACHER OF ENGLISH

VOLUME III

LEVEL THREE:

MODULES 27 - 38

Prepared by:

CENTRE FOR DEVELOPING
ENGLISH LANGUAGE TEACHING

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In collaboration with:

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CONTENTS

LEVEL THREE MODULES

Common Core

27. Eliciting
28. Pairwork
29. Teaching Pronunciation: Individual Sounds
30. Correcting Errors

Language

31. Modal Verbs
32. The Present Perfect Tenses
33. Stress, Rhythm and Intonation
34. Conditionals

Optional

35. Using Songs and Rhymes
36. Reading Activities
37. Communicative Activities
38. Classroom Displays

ACKNOWLEDGMENTS
(1989 Edition)

This is the third volume of training modules, designed for use on In-Service training courses for teachers of English in Preparatory schools in Egypt. It contains 12 modules at Level Three in the four-level modules syllabus. For full information about the background, design and use of these materials, the trainer should consult the General Information for Trainers and Inspectors, which is included in Volume I of the series (Level One).

As with the previous two levels, all the modules in this volume have been thoroughly revised and adapted to meet the needs of teachers using the Welcome to English course of textbooks, which was adopted by the Ministry of Education for use at the Preparatory Stage in 1986. For this work of revision I would like to thank the following members of a working party which met regularly at CDELT to decide on the changes needed and to draw up the final draft for this volume: Mr Richard Cullen, Mr El Baz Abdel Rahman, Mrs Samia Aziz Nimr, Mr Mohamed El Okda, Mr Omar Shawkey, Mr Mohamed Eid, Dr Soraya El Atrush, Miss Michelle Ford and Mr William Smalzer. A note explaining some of the changes which have been made appears in the Preface below.

I would also like to acknowledge the assistance of Mrs Erica Abdel Kader who typed the manuscript.

Finally, on behalf of all those who have used and have benefitted from these materials, I wish to express our continued thanks to the Egyptian International Publishing Company, Longman, for printing the material in its present form, and thus making it available for use on In- Service training courses.

Dr. Abdel Messih Daoud.
National Consultant to CDELT

PREFACE TO THE FIRST EDITION

Those who have used the original modules at Level Three will notice from the list of contents some changes in the titles, the order and the number of modules now included at this level. In particular:

1. Two of the original modules, 'Teaching Grammar Points' and 'Involving the Whole Class' have been omitted, as it was felt that the main ideas they contain were sufficiently dealt with in other modules. Trainers who wish to use these modules can find the originals either at CDELT or at one of the six regional inservice training centres.
2. These omissions have meant the total number of modules at Level Three is now 12, rather than 14, and the complete course now consists of 50 rather than 52 modules.
3. The module on 'Teaching Pronunciation: Individual Sounds' has been 'promoted' up the order from No. 40 to No. 29. This means that it is now classified as 'Common Core', rather than as 'Optional'. The only other changes in numbering concern the last two modules in this volume 'Communicative Activities' and 'Classroom Displays' which are now Nos. 37 and 38 respectively (rather than 38 and 39). A revised list of modules titles over all 4 levels, to take account of these changes, appears after the preface.4.
   The original module on 'Further Listening Activities' (No. 36) has been replaced by a new module entitled 'Reading Activities', which seeks to build on ideas and techniques for developing silent reading skills introduced in Module 16 at Level Two. It was felt by the working party that reading was potentially a more useful skill for most learners of English in Egypt than listening, and that listening activities had been well covered anyway in Module 13 at Level Two. Consequently, it was decided that an extra module should be devoted to reading rather than to listening.

The revisions are an attempt to make the modules as relevant as possible to the needs of teachers using the 'Welcome to English' series of textbooks in the Preparatory stage. As such, the methodological approach underlying these modules aims to be broadly 'communicative' (in line with the textbook), and they could be adapted, by changing the examples and activities, for use with other groups of teachers using other textbooks.

Finally, we would like to acknowledge the valuable source of ideas and activities we found in Adrian Doff's 'Teach English' (Cambridge University Press/The British Council 1988). This book is itself an adaptation of the original Egyptian modules, and we found it to be a very useful reference during our own work of revision this year.

Richard Cullen
Convenor, Modules Working Party, CDELT
June 1989

PREFACE TO THIS EDITION

This is the second edition of the Level Three modules in one volume. A few minor alterations have been made, but otherwise they remain in the form in which they appeared in the first edition.

We wish to thank the United States Agency for International Development (USAID) and the British Overseas Development Administration (ODA) for their generous support in the printing of this edition.

LIST OF MODULES TITLES

LEVEL ONE

Common Core

1. Presenting Vocabulary
2. Repetition Drills
3. Using the Blackboard
4. Asking Questions
5. Presenting Structures
6. Using Dialogues
7. Practising Structures
8. Planning a Lesson

Language

9. The Present Tenses
10. Talking about the Future
11. Sounds and Spellings
12. People, Places and Things

LEVEL TWO

Common Core

13. Developing Listening Skills
14. Meaningful Practice
15. Making and Using Visual Aids
16. Exploiting a Text: Reading

Language

17. The Past Tenses
18. Pronunciation: Consonants
19. Pronunciation: Simple Vowels
20. Pronunciation: Diphthongs

Optional

21. Homework
22. Classroom Games
23. Teaching Handwriting
24. Introducing Reading
25. Writing Activities
26. Reviewing Techniques

LEVEL THREE

Common Core

27. Eliciting
28. Pairwork
29. Teaching Pronunciation
30. Correcting Errors

Language

31. Modal Verbs
32. The Present Perfect Tenses
33. Stress, Rhythm & Intonation
34. Conditionals

Optional

35. Songs and Rhymes
36. Reading Activities
37. Communicative Activities
38. Classroom Displays

LEVEL FOUR

Common Core

39. Using English in Class
40. Self-Evaluation
41. Teaching a Unit
42. Study Skills

Optional

43. Role Play
44. Making and Using Workcards
45. Functions of Language
46. Classroom Tests

Self-Access

47. Speaking and Listening
48. Written English
49. Classroom Practices
50. Principles and Practices

MODULE 27: ELICITING

SESSION ONE

Part One — 60 minutes

Introduction: Presenting and eliciting
Eliciting vocabulary using visuals
Eliciting grammar with visuals
Using pictures more freely

Part Two — 60 minutes

Using textbook pictures
Using a magazine picture

SESSION TWO

Part One — 40 minutes

Using the board to elicit
Using blackboard drawings
Summary

Part Two — 80 minutes

Eliciting words and structures
Building up a blackboard drawing

CONTENTS

1 Worksheets
There are three worksheets, two for use in Session One, and one for Session Two. Enough copies should be made for every two teachers on the course.

2 Handouts
There is one handout. Enough copies should be made to give to every teacher to take away at the end of the training session.

Note:
For Session One Part Two, teachers will need copies of Welcome to English Book II (SB).

GENERAL NOTES FOR THE TRAINER

The aims of this module are:

1. To show teachers the value of eliciting language from the pupils.

2. To show teachers techniques for eliciting vocabulary and structures during the presentation stage of the lesson.

3. To show teachers how visuals can be used to elicit more imaginative responses and to provide freer language practice in the classroom.

In many classes, it is the teacher who talks while the pupils listen and repeat what the teacher says. This module shows teachers how they can involve the class more, by getting the pupils to speak - not only by answering the teacher's questions but by volunteering information and contributing their own ideas and suggestions.

Session One of the module is mainly concerned with the use of visuals (textbook pictures, flashcards and magazine pictures) to elicit vocabulary and structures at the presentation stage of the lesson. It also shows how pictures can be used to elicit freer responses by encouraging the pupils to use their imaginations and to express their own ideas.

Session Two of the module shows how teachers can use the blackboard to elicit words and grammatical patterns by getting pupils to guess from given examples. It also shows how blackboard drawings can be used to elicit a wide range of responses from a class.

The module builds on the basic questioning techniques introduced in module 4 at Level One: Asking Questions. It also includes and develops a number of basic presentation techniques which were introduced in Presenting Vocabulary (1), Presenting Structures (5), Using the Blackboard (3), Making and Using Visual Aids (15) and Exploiting a Text: Reading (16).

SPECIAL REQUIREMENT

For one of the demonstrations in Session One Part One (Eliciting Grammar with Visuals), you will need two flashcards. These should be copied from the examples given on page 4.

☐☐☐ SESSION ONE PART ONE 60 minutes

INTRODUCTION: PRESENTING AND ELICITING

Tell the teachers that in this session you will be mainly concerned with the Presentation Stage of the lesson. Quickly discuss some of the different things the teacher does at this stage (e.g. presents new vocabulary and structures, sets the scene for a text or dialogue, gives examples orally, writes examples on the blackboard, etc.)

Make these points:

.1 In many classes, during the presentation stage, it is the teacher who talks, while the pupils listen. If the pupils speak at all, it is usually to repeat what the teacher says, or to answer a set question.

.2 Obviously, this stage of the lesson will be mainly dominated by the teacher - he is using English to introduce new material. However, there are many opportunities to involve the pupils more in the presentation - by asking for their ideas and suggestions and by encouraging them to guess new words. We call this eliciting (explain this is Arabic).

ELICITING USING VISUALS

2



To make the idea of eliciting clear, give two short demonstrations, showing two different ways to introduce new vocabulary. In the first, you will give a "straight" presentation; in the second, you will elicit as part of your presentation. Emphasise that you are showing two alternatives - teachers would not use both techniques together.

Demonstration One

Ask teachers to imagine that they are prep school pupils, and that they do not know the words "well" or "bucket". Hold up the picture on the previous page or ask teachers to look at it in their books (Welcome to English III, Unit 1, Lesson 5):

Tell the class: Look - here is a man. He is a farmer. He is collecting water from a well. (Point to the well). This is a well. (Write 'well' on the board - class repeats). (Say it in Arabic). Look - by the side of the well there are two buckets. (Write 'bucket' on the board - class repeats). (Say it in Arabic). The farmer is going to pour the water into the buckets to carry it home.

After your demonstration, ask the teachers to tell you how you presented the new words:

- you showed the meaning through a picture;
- you gave a model for the class to repeat;
- you wrote the words on the board.

Demonstration Two

Ask teachers to look at the picture again, and again imagine that they don't know the words 'well' and 'bucket'. This time, elicit as much as you can. Replies which the 'pupils' might give are indicated in brackets.

Look at the picture. What can you see in it? (PP: A farmer, a field). Yes, there's a farmer. What's he doing? (PP: He's collecting water/he wants water). Where is the water? Does anybody know what this is? (Point to picture). (PP: - -). It's a well. (Write 'well' on the board - class repeats). What is a well in Arabic? (PP: بئر). Good. So what's this man doing? (PP: He's collecting water from a well). What do you think he is going to do with the water now? (PP: He's going to take it home/he's going to take it to the fields). How can he carry it? Does anybody know what these are? (Point to picture). (PP: - -) They're buckets. (Write 'bucket' on the board - class repeats). Who can say the word in Arabic? (PP: جردل). Good. So how is he going to carry the water? (PP: In a bucket/in buckets).

After your demonstration, ask the teachers these questions, and try to elicit the answers given after each one:

.1 How were the two demonstrations different?

i) In the first demonstration, the teacher talked (explained, gave the new words, gave the Arabic equivalent). The pupils listened, and repeated the new words.

ii) In the second demonstration, the teacher kept asking questions, in order to <u>elicit</u> (or "draw out") language from the pupils. He asked <u>them</u> to identify the farmer and what he was doing; he asked them if anyone knew the word 'well' and 'bucket'.

.2 What are the advantages of eliciting?

i) It <u>involves</u> the class more, by focussing their attention and making them think. Teacher and pupils are talking to <u>each other</u>: this keeps the class active;

ii) It encourages the pupils to show their knowledge, and gives them a chance to review known language;

iii) It helps the teacher find out what the pupils know and what they don't know, and so adapt the presentation to the level of the class.

.3 What disadvantages are there?

i) It is more difficult for the teacher to control his presentation. For example, the pupils may give unexpected responses.

ii) It takes longer.

iii) If it is used too much, eliciting can be frustrating for the pupils; they may feel the teacher is asking them too many questions which they cannot answer.

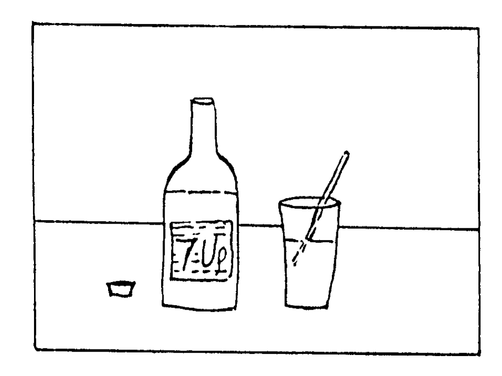
So teachers should see eliciting as a technique which they should include where it is suitable, alongside more traditional methods of presentation.

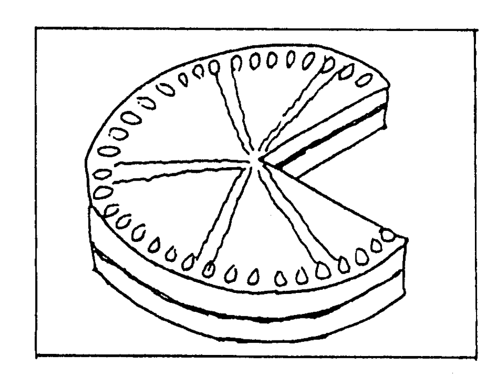
ELICITING GRAMMAR WITH VISUALS

1. Explain that in the demonstration you have just given, the

main object was to introduce one or two items of vocabulary and at the same time set the scene for a reading text. Pictures can be used in the same way when presenting or reviewing a new grammatical structure. As an example, tell the teachers to imagine that they are a 3rd Year Prep school class and the teacher has just presented the Passive form of the Present Perfect Tense. Elicit some examples of this form of the tense from the teachers (e.g. Mr X has been arrested...).

Demonstrate the following technique, using these pictures, which you should copy on to flashcards. The teachers should play the part of the pupils.





Picture 1

T: Who would like to buy a bottle of lemonade?
PP: Yes I would.
T: Would you like this one? (Show picture 1)
PP: No thanks.
T: Why not?
P1: Because it has been opened/ Some of it has been drunk.

Picture 2

T: What about this cake? (Show picture 2) Would anyone like to buy it?
PP: No thanks.
T: Why not?
P1: Because it has been cut/ Some of it has been eaten.

2. After your demonstration, ask the teachers to tell you the questions you asked for each picture. Reconstruct the dialogue between teacher and class and establish these points:

.1 The teacher does not simply ask the pupils to describe the pictures he shows them. Instead he creates a situation around the picture (Buying and Selling) and invites the class to participate in it. This results in a more meaningful and life-like conversation between teacher and class, rather than a test of the pupils' ability to produce the required structure.

.2 If the pupils could not supply the structure the teacher was trying to elicit here (e.g. if they could not remember it or simply did not know it), the teacher could supply it himself and write the examples on the board. This would be a good way of introducing the structure, since the situation and the picture combine to make the meaning of the structure clear.

USING PICTURES MORE FREELY

1. So far you have only discussed the use of pictures to elicit vocabulary and grammatical patterns at the presentation stage of the lesson. Point out that the teacher can also use pictures to elicit much freer responses by asking questions which require the pupils to interpret the picture, and to imagine things beyond the picture itself.

As an example, give out Worksheet One which shows a picture taken from a magazine, with some questions under it. Ask the teachers to look at the picture and answer the questions.

2. When they have finished, talk about the questions. Ask if they can see any difference between the first three questions on the Worksheet and the last five questions (numbers 4 to 8).

Establish the following points:

.1 The first three questions are about things which are quite clear in the picture. Each question has a single correct answer, or a small range of possible answers: e.g. 'He's been tied up;' 'He's got a scarf/a cloth tied round his mouth;' 'He looks very frightened'.

.2 The rest of the questions require a different kind of answer. The pupils have to interpret the picture themselves and give their own explanations about what is going on. For example, they have to use their imaginations and suggest who did this, why they did it, and what is going to happen next. There are no single 'right' answers to these questions - the pupils make their own suggestions.

Ask the teachers what is the main purpose of the second type of question, and when in the lesson this kind of activity would be most appropriate. Try to bring out these points:

.1 The main purpose of these questions is tc involve the class in discussion, and to stimulate freer use of language.

.2 For this reason, an activity like this would be particularly suitable in the Free Practice stage of a lesson. However, teachers should not feel that these kinds of questions are <u>only</u> suitable at this stage. Teachers should take the opportunity to ask questions which stimulate the pupils to think and express their own ideas at <u>any</u> stage of the lesson. Pictures - whether taken from magazines or from the textbook itself - are especially suited to this sort of activity because they provide a ready-made situation to discuss.

END OF PART ONE

MODULE 27: ELICITING

WORKSHEET ONE Session One Part One

Look at the picture, and answer the questions below it, which a teacher asked his class orally.

How are the last five questions different from the first three?



1. What has happened to this man?
2. What has he got round his mouth?
3. How does he look?

4. Who do you think did this?
5. Why did they do it?
6. What do you think he is looking at?
7. What is going to happen next?
8. Imagine you were in the room next door and heard what was going on. What would you do?

SESSION ONE PART TWO

60 minutes

ACTIVITY ONE: USING TEXTBOOK PICTURES

1. Divide the teachers into pairs. Ask each pair to look at one of the following lessons from Welcome to English Book II SB:

Unit 7 Lesson 7
Unit 10 Lesson 7
Unit 12 Lesson 7a

They should discuss and write down a few questions they would ask their classes about the pictures in the lesson in order to set the scene for the reading passages. The questions should direct the pupils to one or two of the new words in the text. This would be the opening stage of the lesson and should not take more than 5 minutes.

2. After giving time for discussion, ask one person from each pair to report what conclusions they came to.

3. Ask a few teachers to demonstrate the procedure using the other teachers as pupils.

ACTIVITY TWO: USING A MAGAZINE PICTURE

1. Divide the teachers into pairs and give out copies of Worksheet Two. Explain that the picture is taken from a magazine, and read through the instructions on the Worksheet with them. In their pairs they should:

.1 Think of three questions to which the answers are quite clear from the picture.

.2 Think of three questions which encourage the pupils to interpret the picture and to imagine something about it.

They should write their questions down. Encourage teachers to think of interesting and original questions.

2. Go from pair to pair, checking progress. As you go round, help individual pairs correct any grammatical errors they might have made in forming their questions, but as far as possible leave them free to think of their own ideas.

3. When most pairs have finished, ask teachers to read out some of their questions. If you like, ask a few teachers to try out their questions, with other teachers acting as the class.

END OF SESSION ONE

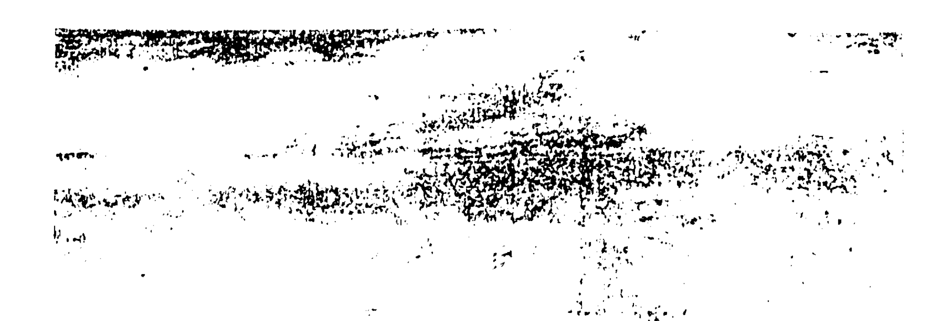
MODULE 27: ELICITING

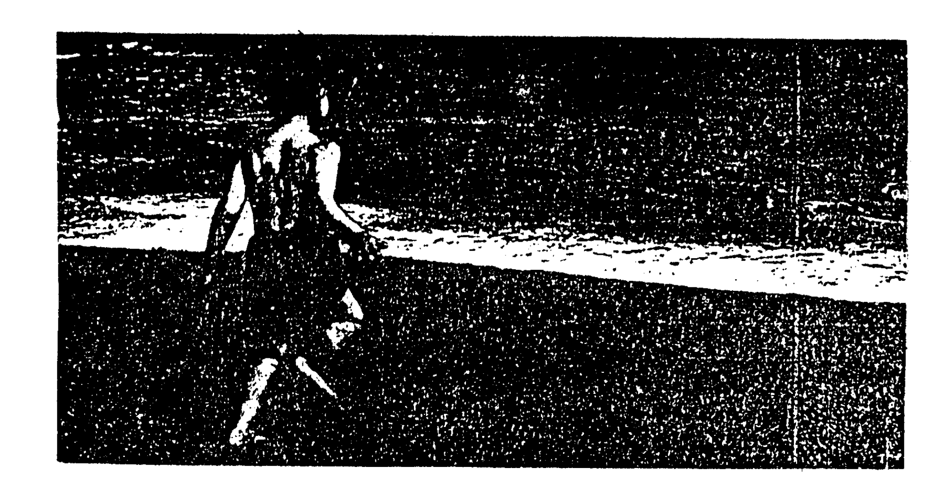
WORKSHEET TWO Session One Part Two

Look at the following picture and:

.1 Write down three questions about it to which the answers are quite clear from the picture.

.2 Write down three questions to which the answers cannot be found in the picture itself. These questions should require the students to interpret the picture in some way and imagine something about it.





SESSION TWO PART ONE

40 minutes

USING THE BOARD TO ELICIT

1. Remind the teachers of basic techniques for writing on the blackboard. Emphasise that you should not write in silence, but talk as you write, turning frequently to look at the class. This involves the class more and helps to keep their attention.

A way to involve the class even more is to ask as you write; in other words, to elicit and then write on the board. Of course, we can only do this if at least some pupils already know the answer or can guess.

2. Show how we can use this technique with the spelling of a word. Say the word "straight", and check that teachers know what it means (if necessary, give a few examples).

Then ask teachers to spell the word, letter by letter (Ask: What's the first letter? What comes next? etc.). As teachers answer, write the word on the board:

straight

3. Now show how the same technique can be used when presenting a structure or grammar point on the board.

Write the word "leaf" on the board, and check that teachers know what it means. Ask if anyone knows the plural form ("I say one leaf, but two....?"). Write it on the board:

leaf	leaves

Give the singular forms of other words which follow the same pattern, and check that teachers know what they mean. Elicit the plural forms, asking teachers to spell them, and then write them on the board.

In this way, build up a table on the board, like this:

leaf	leaves
loaf	loaves
shelf	shelves
thief	thieves
knife	knives

After your demonstration, ask what the value of <u>eliciting</u> the plural forms from the pupils was. Make these points:

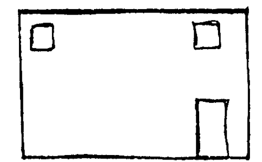
.1 By <u>eliciting</u> the plural forms, we are helping the pupils to see for <u>themselves</u> how the rule works. In this way they are much more likely to understand and remember it.

.2 Eliciting the forms also enabled the teacher to see whether the pupils had understood the rule or not.

USING BLACKBOARD DRAWINGS

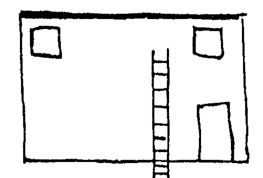
1. Point out that eliciting is also important when the teacher is <u>drawing</u> on the board, especially if the picture has quite a lot of detail and takes time to draw. Tell the teachers that you will give a demonstration to show how you can build up a picture on the blackboard, eliciting information as you draw. The picture develops a situation, which might be used as a basis for presentation, or to set the scene for a text or dialogue.

2. Demonstrate the procedure, using the pictures and script below as a guide for your demonstration. Ask questions as much as possible and encourage teachers to give a variety of answers.



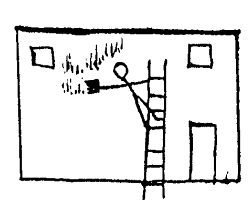
(Draw a house).

Look - what's this? (Point to the door and windows). What are these?



(Draw a ladder).

And what's this? Can you see what it is?



(Draw a man standing on the ladder, leaning).

Yes? There's a man. What's he doing? He's... (Pupils suggest answers). Yes, he's standing or the ladder. Is he standing straight? No - he's... (mime someone leaning) (Pupils suggest answers). He's

leaning. Why is he leaning? Why do you think? (Pupils suggest answers) Well, look - what's he doing? (Draw paintbrush in the man's hand).

He's painting the wall. Should he do it like this? What will happen?

(Rub out man and draw him again, falling).

What's happening? (Pupils suggest answers).
Yes - he's falling. He's falling off the ladder.

After your demonstration, discuss the technique. Try to bring out these points:

.1 Eliciting the information from the class in this way involves them in the lesson while you are drawing on the board.
.2 It arouses their interest in what you are drawing. They do not know what you are going to draw next, so there is always an element of surprise.
.3 It practises a range of useful vocabulary and structures. It can also be a good way of introducing new vocabulary (e.g. 'lean').

SUMMARY

Finally, summarise what you have covered in this module, by making these general points about eliciting:

.1 Eliciting is a suitable technique when we think the pupils already know a word or structure, or if some of the pupils know. So it can often be used in reviewing earlier lessons.
.2 We can also use the technique if pupils don't know a word or structure, but they can guess it. Asking them to guess is a good way to keep the pupils' interest and encourage them to think.
.3 Eliciting should not be used too much, or it wastes time and loses its purpose. In general, it is best to tell the pupils the difficult items and to try to elicit the easier ones.
.4 When we elicit, we are drawing on the pupils' previous knowledge. So obviously we can elicit more as pupils progress further. So this technique is more suitable for second and third year pupils than for first year pupils.

END OF PART ONE

SESSION TWO PART TWO

80 minutes

ACTIVITY ONE: ELICITING WORDS AND STRUCTURES

1. As an introduction to the activity, discuss with the teachers the technique of good eliciting. Emphasise these points:

.1 The teacher should pause after asking a question, to give all the pupils time to think.

.2 The teacher should vary his questioning technique according to how difficult the question is. With difficult questions, he should choose good pupils to answer, or let pupils volunteer. With easier questions, he should choose different pupils each time (not only those who want to answer) - in this way the whole class will be involved.

.3 The teacher can help the class by leading them towards the correct answer. He can do this by asking simple questions, and by "prompting" part of the answer (e.g. "What's the man doing? He's ...").

.4 If the teacher is using the board, he should make sure that the whole class can see what he is writing or drawing.

2. Remind teachers of your demonstration of eliciting plural forms; their tasks in this activity will be similar.

Divide the teachers into groups of four or five. Distribute copies of Worksheet Three.

Give each group one task to look at. They should:

i) think of 4 or 5 other examples they could add to the list which follow the same rule;

ii) decide exactly what they would write on the board (they should write this on a piece of paper);

iii) decide exactly how they would elicit the words or structures from the class (they should practise doing this in their group).

3. Ask one person from each group to come to the front in turn and demonstrate their elicitation. The rest of the teachers act as a class. Ask the other teachers to turn their worksheets over during the demonstrations, so that they cannot see the words that are being elicited.

During the demonstrations, concentrate especially on the teachers' techniques in eliciting. Watch for the features you mentioned at the beginning of the activity.

ACTIVITY TWO: BUILDING UP A BLACKBOARD PICTURE

1. Ask the teachers to remain in their groups. Ask each group to think of a situation which they could draw as a picture on the blackboard. They should be able to draw it stage by stage, like the one you demonstrated. They can either choose a situation from the textbook, or invent one of their own.

They should practise drawing it on a piece of paper. Go from group to group, giving help where necessary. Make sure that teachers have thought of a suitable situation which they can draw easily, and which allows the pupils to talk.

If necessary, help them by suggesting suitable situations:

e.g.
- i) A man eating. A clock shows the time.
- ii) Two children buying ice-creams, and paying.
- iii) A woman buying a ticket at a railway station.
- iv) A tourist taking a picture of the Pyramids.
- v) A boy in a boat catching a fish.
- vi) A man running to catch a bus.

2. Go from group to group, checking progress and assisting where necessary.

3. When most groups are ready, ask teachers to come up in turn and draw their situation on the board. They should of course not tell the other teachers what their situation is - they should elicit it as they draw.

Points to watch for:

- i) The teacher should elicit as much as possible. At each point, he should draw a bit of the picture, stop, stand aside, and ask about it; then draw another bit, and so on until he has built up the whole picture.
- ii) The teacher should encourage a variety of answers.
- iii) The teacher should follow the basic eliciting techniques you mentioned in your introduction to Activity One.

END OF MODULE

MODULE 27: ELICITING

WORKSHEET THREE Session Two Part Two

Look at one of the following lists of examples and discuss:

1. What other examples of the rule can you think of?
2. How could you elicit these examples from the class and build them up on the board?

A. Elicit examples of the following three possible spellings of the sound /eɪ/:

date, make; wait, sail; say, play.

(Note: Be prepared to deal with unusual spellings: e.g. weigh, eight).

B. Elicit examples of the comparative form of adjectives, showing both of the following patterns:

short, shorter interesting, more interesting
big, bigger beautiful, more beautiful

C. Elicit examples of count and non-count nouns, using How much? and How many?

e.g. How much sugar? How many eggs?

D. Elicit examples of nationalities which are formed by adding '-ian' to the name of the country:

e.g. Egypt - Egyptian, Russia - Russian, etc.

E. Elicit examples of adjectives which are formed by adding 'y' to the noun:

e.g. dirt - dirty, sun - sunny, etc.

F. Elicit examples of 'double noun' phrases which are used to describe people's occupations:

e.g. someone who drives a bus = a bus driver
someone who sells books = a book seller
someone who plays tennis = a tennis player
etc.

MODULE 27: ELICITING

HANDOUT

Eliciting is the skill of 'drawing out' information and ideas from the pupils. In the English language class, it gives the pupils the chance to use their English, and keeps them interested and involved in the lesson.

Eliciting is particularly useful in the following activities:

1. Presentation. Pupils may already know:
   a) some of the new vocabulary or structures
   b) something about the topic of the new lesson.
   Encourage them to say what they know.

2. Review. Pupils should know most of the language already. So prompt them to produce language (using words, pictures, the blackboard, etc.).

3. Using Pictures. Pictures always provide an opportunity for pupils to use language. Get pupils to describe pictures, comment on them, and make guesses about them.

4. Using the blackboard. Never write or draw on the blackboard in silence. Talk as you write; ask questions; get pupils to tell you what to write or how to spell a word. When you draw pictures on the board, ask questions about what you have drawn and about what you are going to draw next.

5. Using Texts. Before you read a text, set the scene. Ask questions, and get pupils to tell you what they know about the topic.

Some General Points

.1 The teacher should pause after asking a question, to give all the pupils time to think.

.2 If the question you ask is quite difficult, choose good pupils to answer, or let pupils volunteer. With easier questions, you should choose different pupils each time (not only those who want to answer) - in this way the whole class will be involved.

.3 Eliciting should not be used too much, or it wastes time and loses its purpose. In general, it is best to tell the pupils the difficult items and to try to elicit the easier ones.

.4 When we elicit, we are drawing on the pupils' previous knowledge. So obviously we can elicit more as pupils progress further. So this technique is more suitable for second and third year pupils than for first year pupils.

MODULE 28: PAIRWORK

SESSION ONE

Part One — 60 minutes

Introduction: Public and private pairwork
Demonstration: Pairwork drill
Discussion: Advantages and problems

Part Two — 60 minutes

Pairwork drill: the basic steps
Teaching practice

SESSION TWO

Part One — 30 minutes

Setting up a routine

Part Two — 90 minutes

Planning pairwork
Planning pairwork activities
Teaching practice

CONTENTS

1 Worksheets
There are two Worksheets. Worksheet One has four different activities so you need only four or five copies. Each teacher needs one copy of Worksheet Two.

2 Handouts
There is one Handout. A copy should be given to every teacher to take away at the end of the training session.

Note:
In Session One Part Two, teachers will need copies of Welcome to English Book I (SB).
In Session Two Part Two, teachers will need copies of Welcome to English Book II (SB and WB). The Teachers Book would also be useful here, but not essential.

For Activity One in Session Two Part Two, teachers will need paper to draw on. If possible, provide one sheet of typing or duplicating paper for each teacher on the course.

GENERAL NOTES FOR THE TRAINER

The aims of this module are:

1. To show teachers what private (or simultaneous) pairwork is, and what its advantages are for language practice.

2. To show teachers how to organise pairwork effectively and how to deal with initial problems that may arise.

3. To show teachers how to use pairwork as a final stage in simple practice drills.

4. To show what other classroom activities pairwork can be used for.

Pairwork is the simultaneous practice of language by pupils working in pairs at their desks. Although it is in itself a simple technique, pairwork demands a basic change in attitude on the part of the teacher. A teacher who uses pairwork is, in a sense, temporarily no longer "in control" of his class. Because of this, many teachers who have never used pairwork resist the idea, and it can be difficult to persuade them that it is practical and useful.

For these reasons it is not expected that every teacher will go back to his or her class after using this module and immediately start using pairwork. The module does expect, however, that teachers who are already familiar with the idea of pairwork and interested in it will start using it - and using it successfully - in their lessons, while teachers who are not familiar with the idea will be more aware of it as a technique, will begin to think of it as a practical and "safe" idea, and will be prepared for materials which require pairwork.

It is useful to see pairwork not as a teaching technique but rather as a way of organising the class - a way which can be used for a wide variety of activities. Session One of this module concentrates on the use of pairwork as the final stage of simple Question and Answer drills. This activity has been chosen because it is one of the simplest and most common applications of pairwork, and because it is included in most of the speaking activities in Welcome to English. Session Two discusses other applications of pairwork, ranging from less tightly controlled speech practice activities, to the use of pairwork in reading and writing tasks.

The use of pairwork for controlled oral practice of language draws on and develops techniques which were introduced in Using Dialogues (6), Practising Structures (7) and Meaningful Practice (14). The use of pairwork (as well as group work) in freer practice activities is included in the modules Communicative Activities (No 37 in this volume) & Roleplay (No 43 at Level 4).

SESSION ONE PART ONE 60 minutes

INTRODUCTION

Begin by asking the teachers what they understand by 'pairwork'. Explain that two different kinds of pairwork are possible in a language class:

i) The teacher chooses two pupils to do some language practice (e.g. a dialogue) while the rest of the class listens to them. The two pupils may stay in their seats or stand in front of the class. They are speaking to each other "in public" with the other pupils as an "audience". This is called public pairwork (Write this on the board).

ii) The teacher divides the whole class into pairs, and every pair does some language practice at the same time. Each pair is speaking "in private" - no one else is listening, except perhaps the teacher. This is often called "simultaneous pairwork" or private pairwork (Write this on the board).

Tell the teachers that this module will be concerned with private pairwork: you will just call it pairwork.

Explain that pairwork is a way of organising the class, and it can be used for many different activities. In this session you will show how it can be used for basic practice of a structure.

DEMONSTRATION

Demonstrate a controlled practice activity using pairwork. Use the teachers as pupils, and follow the steps below:

Step 1

a) Write this table and example on the board:

bananas	85	How much are bananas?
oranges	60	They're 85 piastres a kilo.
tomatoes	30	
beans	25	
potatoes	20	

b) Read out all the items and prices, then drill the example:

T: How much are bananas? (gestures)
PP: How much are bananas? (repeat two or three times)
T: They're 85 piastres a kilo (gestures)
PP: They're 85 piastres a kilo (repeat two or three times)

Step 2 Teacher asks - pupils answer

T: Now, I'll ask and you answer.
How much are bananas? Anyone? (P1 raises hand) Yes?
P1: They're 85 piastres a kilo.
T: Good. Again. (Indicates P2)
P2: They're 85 piastres a kilo.
T: Good. Everybody.
PP: They're 85 piastres a kilo.
T: How much are oranges? (P3 raises hand) Yes?
P3: They're 60 piastres a kilo.
(and so on, with each item)

Step 3 Public pairwork

T: Now. You ask each other. (T indicates P4). How much...
P4: How much are bananas? (T indicates P5)
P5: They're 85 piastres a kilo. (T indicates P6)
P6: How much are oranges? (T indicates P7)
P7: They're 60 piastres a kilo.

(And so on, with different pairs. Stay as silent as possible, but gesture with both hands - rather like a traffic policeman!)

Step 4 Teacher introduces pairwork

T: Now. You're all going to practise together. You're going to work in pairs (Say this in Arabic).

(Quickly indicate the pairs by going round the class and pointing to pairs of pupils in turn. Say: "You're a pair, you're a pair ...")

T: Ready? Ask and answer questions in pairs. First one person asks all the questions - then change round. Start now.

Step 5 Private pairwork

Pupils work in pairs. Teacher goes quickly round, listening.

Step 6 Single pairs to check

(When most pairs have finished)

T: OK Stop now please! Let's hear one pair. P8 and P9 (use names).
P8: How much are potatoes?
P9: They're 20 piastres a kilo.
(and so on)
T: Right. That was very good.

After your demonstration, ask the teachers to tell you what happened in it. Do not go into the details of each step at this point, but establish that the activity was in three main phases:

i) Teacher speaking to pupils (teacher modelling, pupils repeating; then teacher asking, pupils answering).

ii) Pupils speaking to each other in turn (asking and answering): that is, public pairwork.

iii) Pairs of pupils asking and answering at the same time: that is, private pairwork.

DISCUSSION: ADVANTAGES AND PROBLEMS

1. Point out that both public and private pairwork are ways of getting pupils to talk to each other.

Ask these questions:

i) What are the advantages of private pairwork?
ii) What are the problems of private pairwork?

Get as many suggestions from the teachers as possible, and as you do so, summarise them on the blackboard. You will get something like this:

Advantages	Possible problems
Language practice	Noise
Involvement	Mistakes
Security	Discipline

Your own list may be slightly different from this, but you will find that most teachers' suggestions fit under these headings. For example, discipline would cover such comments as "Pupils don't work properly"; "They speak Arabic"; involvement would include points such as "They participate"; "They are all doing something"; "They all have to think".

2. Now talk about the points yourself, stressing the advantages and showing how the problems can be overcome. Encourage further questions and comments all the time.

Discuss the advantages first:

.1 Language practice
Private pairwork gives pupils far more chance to practise their English. In the public pairwork phase of the activity you demonstrated, only some pupils practised one question and answer. In the private pairwork phase, all pupils practised all questions and answers. (If you like, ask teachers to count up the total number of questions and answers given in each phase of the drill. The answer will be about 10 for the public pairwork phase, and over 100 for the private pairwork phase!).

.2 Involvement
If pairwork is done properly, all the pupils will be involved and have to concentrate on the task. With other class techniques, only one pupil has to concentrate at a time.

.3 Security
Pupils feel less anxiety when they are working privately than when they are "on show" before the whole class. Pairwork can help shy pupils who would never say anything in a "public" class activity.

Now talk about the problems and discuss ways of overcoming them:

.1 Noise
Obviously if 20 pupils are all talking at once there will be noise, and this cannot be helped. But:

- The pupils involved in the task do not usually notice the noise themselves and it does not interfere with their learning. (Ask teachers if they were disturbed by noise during the demonstration);

- Chorus drilling is much noisier (40 pupils are speaking at once);

- The noise during pairwork is "good" noise - pupils using English, which is our main objective in teaching the language.

.2 Mistakes
During a pairwork task with a large class, the teacher cannot control and correct all the language used. But he can lessen the danger of mistakes:

- by preparing the pupils for the pairwork. Pairwork is not used instead of other language practice, but in addition to it - as the final phase;

- by giving pairwork tasks that require simple controlled language (as in the demonstration);

- by checking afterwards - the teachers can ask one or two pairs to repeat what they did, and then correct their mistakes afterwards.

.3 Discipline

The teacher does have less control over what pupils do in pairwork than in the normal class. But he can help to make pupils do what he wants by:

- giving clear instructions about when to start, what to do, and when to stop;

- giving defined tasks which do not go on too long;

- getting one pair to give an example before the private pair practice.

Many pairwork activities fail simply because the pupils do not understand what they are supposed to do.

3. Summarise the discussion by writing these "5 Golden Rules" of pairwork on the board or overhead projector:

PAIRWORK: "GOLDEN RULES"

- Give simple, defined tasks
- Give enough preparation
- Give simple, clear instructions
- Say when to start, when to stop
- Check afterwards

END OF PART ONE

SESSION ONE PART TWO

60 minutes

ACTIVITY ONE: PAIRWORK PRACTICE - THE BASIC STEPS

1. Tell the teachers that you are going to demonstrate another pairwork activity like the one you demonstrated in Part One of the Session. This time they should notice exactly what steps you follow. You will give the demonstration in two parts.

Write this table and example on the board:

<u>Bill's Shopping List</u>

3 kg. sugar
1 kg. tea
2 kg. cheese
1 kg. coffee
1/2 kg. butter

<u>Shopkeeper</u>: How much sugar do you want?
<u>Bill</u>: Three kilos, please

Demonstrate the activity using the teachers as pupils. Follow exactly the same steps as in your earlier demonstration. Demonstrate the <u>first three</u> steps only, then stop.

Ask the teachers to tell you exactly what happened. Establish these points:

<u>Step 1</u>
You read through the list. Then you modelled the question and answer. The pupils repeated it.

<u>Step 2</u>
You asked about each item. The pupils answered.

<u>Step 3</u>
You got different pairs to ask and answer in turn (public pairwork).

If you like, summarise the steps on the board. Point out that the list of items could also be in the form of pictures which the teacher would put up on the board (after eliciting the names of the objects from the class).

2. Ask one or two teachers to come out in turn and demonstrate the first three steps of the activity.

3. Now demonstrate the last three steps of the activity yourself.

When you have finished, again ask the teachers to tell you what happened. Establish these points:

Step 4
You divided the class into pairs, and told them what to do.

Step 5
Everyone did the activity in pairs (private pairwork), taking turns to ask and answer the questions. You moved round the class to make sure that everyone was doing the task.

Step 6
You told the class to stop. You asked one pair to perform the drill.

If you like, summarise the steps on the board.

4. Ask one or two teachers to come out in turn and demonstrate the last three steps of the activity.

ACTIVITY TWO: TEACHING PRACTICE

1. Divide the teachers into four groups. Cut copies of Worksheet One into four strips. Each strip contains a short description of a pairwork activity from Welcome to English Book I (SB). Directions for the activities, taken from the Teachers Book (TB), are included on the Worksheet.

Working in their groups, the teachers should prepare to set up the pairwork activity they have been given, following the six steps you demonstrated in Activity One. They should imagine that all the new language (vocabulary and structures) which the pupils will need to use has been presented and drilled earlier in the lesson.

2. Give a few minutes for each group to prepare to teach their own activity. They should also practise it themselves so that they can see how it works.

3. Ask two teachers from each group to come to the front in turn and demonstrate their activity. One teacher should demonstrate Steps 1 - 3, and the other teacher Steps 4 - 6. The rest of the teachers act as pupils.

Points to watch for:

Steps 1 - 3

i) The teacher should get the class to repeat the example, but not do the whole drill as a repetition drill.

ii) In Step 3, the teacher should say as little as possible, simply indicating which students should ask and answer.

iii) The teacher should choose pairs who are sitting some distance from each other. In this way, they have to speak clearly, and the rest of the class is more involved.

Steps 4 - 6

i) The teacher should set up the pairwork clearly and carefully by:

- indicating the pairs with clear gestures
- giving clear instructions
- saying clearly "Start now!"

ii) During the pairwork, the teacher should move round the class to check that everyone is working, but not listen to any one pair for too long.

iii) The teacher should stop the pairwork clearly, and then ask one pair to perform the drill.

END OF SESSION ONE

MODULE 28: WORKSHEET ONE Session One Part Two

PAIRWORK ACTIVITIES FROM WELCOME TO ENGLISH BOOK I

1. Unit 6 Lesson 4a (SB p.32)
Task: To set up pairwork practice for the Question/Answer exchange at the bottom of the page:

- Who's running/throwing something? etc.
- Number two/Number five, etc.

TB directions: Pupils look at the pictures. They ask and answer:
P1: Who's winning?
P2: Number Four. Who's kicking something?
P1: Number Eight. Who's ....? etc.

2. Unit 7, Lesson 4a (SB p.42)
Task: To set up pairwork practice for the Question/Answer exchange at the bottom of the page:

- Where's Sinai/El Minya? etc.
- It's in the east It's south of Cairo, etc.

TB directions: When the new words have been learnt, pupils work in pairs with the map. They ask and answer the questions:
P1: Where's (Assiut)?
P2 (points): It's here. It's (south of El Minya north of Luxor).

3. Unit 10, Lesson 4 (SB p.64)
Task: To set up pairwork practice for the Question/Answer exchange in the middle of the page:

- What are these?
- They're wheels. Wheels are things.

TB directions: Pupils look at pictures 5-16 and ask and answer the questions about them.

4. Unit 12 Lesson 3 (SB p.81)
Task: To organise pairwork to practise the questions (with real answers) on the second half of the page:

- When do you clean your teeth/wash your hands? etc.

TB directions: Pupils in groups (or pairs) ask and answer the questions, using the pictures and prompts in the SB.

SESSION TWO PART ONE 30 minutes

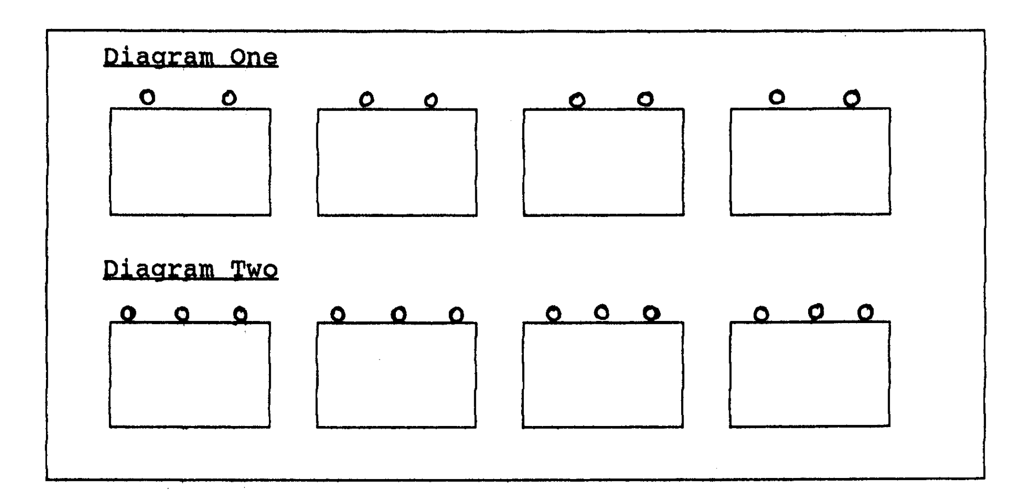
SETTING UP A ROUTINE

1. Tell the teachers that pairwork, like any other classroom activity, can quickly become a routine. Once pupils are used to it, pairwork can be organised quickly and easily (for example, simply by saying "Now do this in pairs" or even clapping your hands twice).

Point out that the first time teachers do pairwork is very important: they must set it up carefully, and take time to organise it. So they must know:

i) exactly how they will divide the class;
ii) exactly what instructions they will give.

2. Show these diagrams on the board. Explain that each diagram shows one row of a class: the squares are desks; the circles are pupils.



Look at each diagram in turn, and ask the teachers:

.1 How would you divide the row into pairs?

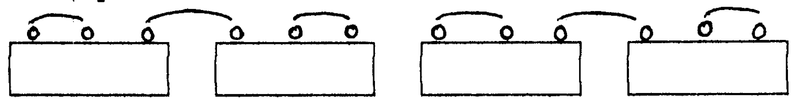
.2 What instructions would you give the pupils the first time?

Possible Answers:

Diagram One
This is very easy - the pupils at each desk work as a pair. Possible instruction. "Work with the person next to you" or "Turn and look at the person next to you".

Diagram Two
This is more like most Egyptian classrooms. There are three ways of dividing the row into pairs:

i) Form pairs "between the desks" :



Instructions: Use gestures to indicate each pair and say: "You're a pair" or "You work together".

ii) Pupils turn round and work with the pupils in the row behind. Say: "Everybody in this row turn round. Face the person behind you".

iii) Let pupils work in threes. Pupils will quickly get used to the idea of taking turns to speak. Instruction: "Work together in threes".

3. Discuss these questions with the teachers:

.1 Should you give instructions for pairwork in English or Arabic?
At first, it will probably be necessary to use Arabic as well as English, so that the pupils are quite clear about what to do. But always try in English first to give the pupils practice in listening to real instructions. As the pupils become familiar with pairwork activities, and as their command of English improves, it will be less and less necessary to use Arabic.

.2 What do you do with an 'odd' pupil who is left without a partner?
Tell him to join the nearest pair to make three and quickly show the three of them how to do the activity in threes rather than in pairs (e.g. Two can take turns asking the questions, while the other answers). The teacher should not work with 'odd' one - he needs to supervise the whole activity.

Finally, point out that it is useful to explain to the pupils why you are asking them to work in pairs. Ask teachers to suggest some simple ways in which they could do this.

END OF PART ONE

SESSION TWO PART TWO 90 minutes

ACTIVITY ONE: PLANNING PAIRWORK

1. Divide the teachers into pairs and make sure that every teacher has a large piece of paper.

Give these instructions:

.1 Think of one of your classes. Draw a plan of the whole class, showing the desks (squares) and the pupils (circles).

.2 Show your plan to your partner. Together, decide the best way to divide the class into pairs. Draw arrows or lines to show the pairs.

If necessary, draw a model plan of the class you are in on the board, to show teachers what to do.

2. Go round the class, giving help where necessary. If some pairs finish before the others, ask them to show you their plans.

ACTIVITY TWO: PLANNING PAIRWORK ACTIVITIES

For this activity, teachers will need copies of Welcome to English II, Students' Books and Workbooks. They can also use their Teachers books if they have them, but this is not essential.

1. Point out that in Session One you showed teachers how to use pairwork in one activity: a simple Question and Answer Practice exercise. Now they will discuss other ways of using pairwork in their classes.

Move teachers into larger groups of four or five. Give every teacher a copy of Worksheet Two. Read through the instructions with them. If you like, appoint a "chairman" for each group who can lead the discussion and report back to you afterwards.

2. Teachers discuss each activity in their groups, referring to the example exercise from Welcome to English II.

3. When most groups have finished, talk about each activity together. Get ideas from the teachers on how each activity could be used for pairwork. Add any extra suggestions yourself as necessary. Points to establish are:

1. Talking about what you know (SB Unit 6, Lesson 4a, Ex. 2)
The pupils use their own general knowledge to discuss how they could travel from their homes to the places mentioned, using the language presented in Exercise 1. The teacher should discuss how to get to the first place (Port Said) with the whole class as an example, before asking them to continue in pairs.

2. Talking about Pictures (SB Unit 11, Lesson 4a, Ex. 1 Practice: What is wrong with these pictures?)
The pupils talk about the four pictures in turn, saying what's wrong with them, e.g. in Picture 1, Cairo is too far south, the Red Sea is too wide, etc. The teacher should discuss the first picture with them as an example, before asking the pupils to continue in pairs. After the pairwork, the teacher elicits the answers from the pupils and asks if the others agree (See Teachers Book p.213 for suggested procedure and answers!).

3. Substitution Dialogues (SB Unit 10, Lesson 4a, Ex. 1)
Short substitution dialogues in Welcome to English are very suitable for pairwork. Before the pairwork the teacher should practise the dialogue with two or three of the pupils, showing the class how they can substitute some of the words in the dialogue with other words. By the pairwork stage pupils should almost know the 'framework' of the dialogue by heart.

4. Silent Reading Tasks (SB Unit 6, Lesson 4a, Ex. 3)
Pupils can often be asked to work in pairs to check their answers to a silent reading task. The pupils first read the text silently and then compare and discuss their answers in pairs. In this example, they can tell each other why they chose the answers they did, by referring to the text and the map. The teacher would need to do the first paragraph (a) with the whole class as an example of the task, before asking them to read the other two paragraphs themselves.

5. Short Writing Exercises (WB Unit 5, Lesson 8b, Ex. B)
The pupils can be asked to work in pairs (or small groups) and decide together what to write. They then present their finished paragraph as a joint effort. In large classes this has the advantage that pupils help to correct each other's mistakes, and the teacher has only half the number of papers to mark at the end. If the work is done individually (e.g. as homework), the pupils can work in pairs to compare and discuss each other's answers. They can also sit in pairs and correct what their partner has written.

ACTIVITY THREE: TEACHING PRACTICE

1. Tell teachers to remain in their groups and ask each group to prepare to teach <u>one</u> of the exercises from the list which you have just discussed, i.e.:

Welcome to English II:

Unit 6, Lesson 4a, Exercise 2, SB
Unit 11, Lesson 4a, Exercise 1, SB
Unit 10, Lesson 4a, Exercise 1, SB
Unit 6, Lesson 4a, Exercise 3, SB
Unit 5, Lesson 8b, Exercise B, WB

They should write out a rough "lesson plan" showing the steps they would follow in conducting the exercise in class. It should, of course, include a pairwork stage. They can refer to the Teachers Book of Welcome to English II if they have it.

2. Ask one teacher from each group to demonstrate the exercise using the other teachers as pupils.

Before they leave, give every teacher a copy of the Handout. Give a few minutes for them to read through it, and answer any questions they may have.

END OF MODULE

WORKSHEET TWO: **Session Two Part Two**

PLANNING PAIRWORK ACTIVITIES

Look at this list of activities, and find the example from Welcome to English Book II specified after each one. Discuss each one in turn.

Try to answer these questions:

i) Could you use pairwork for part of the activity?
ii) If so, what exactly would the pupils do in pairs? What would you need to do before the pairwork stage? Is there anything you would do after it?

ACTIVITIES

1. Talking about what you know (SB 6:4a, Ex. 2)
2. Talking about pictures (SB 11:4a, Ex. 1 Practice: What is wrong with these pictures?
3. Substitution Dialogues (SB 10:4a, Ex. 1)
4. Silent Reading Tasks (SB 6:4a, Ex 3)
5. Short writing exercises (WB 5:8b, Ex B)

MODULE 28 PAIRWORK

HANDOUT

Using Pairwork for Controlled Language Practice:

Step 1. Teacher models example, pupils repeat.

Step 2. Teacher asks, pupils answer.

Step 3. Pupils ask and answer (public pairwork).

Step 4. Teacher gives instructions for pairwork.

Step 5. Private pairwork.

Step 6. Teacher checks with one or two public pairs.

Remember:

- Use pairwork for basic speech practice activities: e.g: simple dialogues, question/answer drills, substitution drills, talking about pictures, etc.
- Give plenty of practice before the pairwork stage.
- Give simple, clear instructions to set up pairwork.
- Signal clearly when to start and when to stop.
- Move around during pairwork, checking.
- Do not let pairwork continue more than a minute or two.
- Pairwork can also be used for checking answers to reading and writing tasks.

Organising pairwork:

- Pupils can work with their neighbour, at the same desk or the next desk.
- Pupils can turn round and work with the person behind.
- Pupils can work in threes, or a mixture of pairs and threes.

MODULE 29: TEACHING PRONUNCIATION: INDIVIDUAL SOUNDS

SESSION ONE

Part One — 60 minutes

Introduction
Focussing on individual sounds

Part Two — 60 minutes

Anticipating Pronunciation Problems
Teaching Practice

SESSION TWO

Part One — 60 minutes

Introduction
Minimal Pairs
Missing Words
Using Flashcards
Making Sentences

Part Two — 60 minutes

Techniques for Practising Sounds
Reserve Activity: Whose Head?

CONTENTS:

1 **Handouts**
There are two Handouts, one for each Session of the module. Copies should be given to every teacher at the end of the first part of each session. Teachers will need to refer to them in the second part of the session.

Master Sheet
There is a Master Sheet at the back of the module, containing drawings of the objects for copying on to flashcards for use in Session Two Part One.

Note:
For Session One Part Two, teachers will need to refer to copies of Welcome to English SB, Books I, II or III, depending on which one most of the teachers are using at the time. If the teachers are using a different textbook, they should bring a copy of whatever they are using.

GENERAL NOTES FOR THE TRAINER

The aims of this module are:

1. To make teachers more aware of the pronunciation difficulties of their pupils.

2. To show teachers a range of simple techniques for improving their pupils' pronunciation.

This module should preferably not be done before the three Pronunciation modules in Level Two (Nos. 18, 19 and 20), as familiarity with phonetic script is assumed. However, if the phonetic symbols used in this module are made clear to the teachers, it can be used independently of the Level 2 modules.

This module only covers procedures for teaching individual sounds. Session One focusses on presentation techniques, while Session Two looks at activities for recognising problem sounds and practising their pronunciation. This module does not discuss the teaching of stress, rhythm and intonation. This is dealt with in module 33 in this volume.

SPECIAL REQUIREMENTS

You will need a set of flashcards in Session Two Part One. Please copy these onto card or doubled paper beforehand. The pictures to be copied are at the back of this module.

SESSION ONE PART ONE 60 minutes

INTRODUCTION

1. Tell the teachers that in this module they will learn a few techniques for helping their pupils improve their pronunciation of individual sounds. Ask them to tell you some of the problems which their pupils (or they themselves) have with the pronunciation of individual sounds. Tell them to consider problems with consonants, vowels, diphthongs and consonant clusters. (These terms should be familiar from modules 18, 19 and 20 at Level Two).

Build up a list of some of these problems on the board. For example (for Egyptian learners of English):

CONSONANTS

/p/ (confused with /b/) : 'pin' (not 'bin')
/θ/ (confused with /s/) : 'thin'(not 'sin'); nothing
/ð/ (confused with /z/) : 'this'(not 'zis'), that
/ŋ/ becomes /ŋg/ e.g. 'sing': /sɪŋ/ not /sɪŋg/

VOWELS

/ɪ/ confused with /e/ e.g. 'fill' and 'fell'

DIPHTHONGS

Tendency to make them too short
Leads to problems with:
/eɪ/ (confused with /e/) e.g. 'paper' and 'pepper'
/əʊ/ (confused with /ɔː/) e.g. 'coat' and 'caught'

CLUSTERS

Any cluster with more than 2 consonants, e.g. 'spring' (not 'ispring' or 'sipring')
Plural endings: e.g. 'desks', not 'deskiz'
'months', not 'monthiz'

Past Tense endings: e.g. 'jumped' (/-ʌmpt/ not /-ʌmpɪd/)
'asked' (/ɑːskt/ not /ɑːskɪd/)

Point out the list you have put up on the board only shows some of the most common pronunciation problems; it almost certainly does not show them all.

FOCUSSING ON INDIVIDUAL SOUNDS

1. Remind teachers that there are 44 different sounds in the English language (24 consonants and 20 vowels and diphthongs). Ask them if they think it is necessary to teach each of these sounds individually.

Answer: No. You do not normally need to focus on those sounds which already exist in Arabic and which therefore cause no difficulty for the pupils. Also many pupils can often 'pick up' some of the new sounds in a foreign language by listening to good models and by practising words and structures.

Ask the teachers which sounds they should focus on. Establish that a good teacher listens to her pupils' speech and focusses on those sounds which are clearly causing difficulty. This is particularly important if the pupils are making mistakes in pronunciation without being aware of it.

2. Tell the teachers that you will now demonstrate a short procedure for focussing on a problem sound. They should imagine that you are teaching a lesson in which the expression 'thank you' appears. In the Drill stage of the lesson you notice that the pupils are having problems in pronouncing the /θ/ sound and are saying 'sank you' instead of 'thank you'. You decide to briefly draw their attention to this. Now demonstrate the following procedure using the teachers as pupils:

Step 1:	Say the sound alone:	T: 'Listen. 'th' - 'th'.
Step 2:	Say the sound in a word:	T: 'Thank you' 'Thin' 'Think'.
Step 3:	Contrast it with other sounds:	T: Listen. 's' - 'th' 's' - 'th'
Step 4:	Explain how to make the sound:	T: Look. Tongue between your teeth. (Demonstrate). Let the air go through.
Step 5:	Get pupils to repeat the sound in chorus:	T: Everyone. 'th' PP: 'th'
Step 6:	Get individual pupils to repeat the sound:	T: Nabil, can you say it? P1: 'th'
Step 7:	Practise the sound in a few words, chorally and individually:	T: 'thank you' PP: 'thank you' P1: 'thank you' etc.

3. Discuss the demonstration with the teachers, building up the steps on the board. Try to elicit them from the teachers. Then ask the following questions:

.1 How long did the procedure take?

Answer: Two or three minutes. The teacher should not spend too long on this. Do not expect all the pupils to master the new sound immediately, and use it correctly from then on. It takes time and practice, and it is therefore much more effective to focus on a pronunciation point briefly - and painlessly - at regular intervals, than use up a lot of time in one lesson on it.

.2 At what stage in the lesson is this procedure appropriate?

Answer: In the Presentation and Controlled Practice stages, and sometimes at the end of a lesson, after the Free Practice stage, if the teacher has noticed a particular pronunciation error the pupils have been making. However, the sound (or sounds) the teacher focusses on should always be linked to the words or structures that are being presented or practised in the lesson. Pronunciation work should not be done in isolation.

.3 Is each step in the procedure equally important for every sound?

Answer: No, steps 3 and 4 would not be suitable for every sound.

Why not?

Establish these points:

Step 3 (Contrasting the sound with other sounds) is a useful technique if the pupils confuse two similar sounds, like /θ/ and /s/, but probably not otherwise.

Step 4 (Explaining how the sound is made) is only useful if:
a) it can be done in a way the pupils understand, using Arabic if necessary;
b) the sound can be easily described anyway. Vowels, for example, are difficult to describe, and Step 4 would be of little use for most vowels. Consonants, especially those which are made near the front of the mouth, like /θ/, /ð/, /p/, /b/, /f/ and /v/ are much easier to describe and demonstrate.

If you like, ask a few teachers how they would explain to a class how the sounds /p/, /v/ and /w/ are made.

4. Point out that you did not use phonetic symbols in your demonstration to show the difference between /θ/ and /s/. Ask the teachers to suggest why not. Establish that:

.1 Phonetic symbols are a useful guide to the teacher. They can help him improve his own pronunciation, and enable him to use a dictionary to check the pronunciation of a word.

.2 Phonetic symbols are not appropriate for teaching pupils to pronounce English; they are too abstract for children to understand, especially if they are having to learn a new alphabet as well.

.3 The best way to improve pupils' pronunciation is to give them a chance to hear the sounds pronounced correctly, both in isolation and in words, and to imitate them.

Explain that in Session Two, you will look at techniques to give the pupils practice in recognising and producing individual sounds in words and sentences, to supplement the basic procedure you have presented in this Session.

5. Finally, give every teacher a copy of Handout One which shows the procedure you have demonstrated for focussing on a pronunciation point. It also gives a few extra techniques for particular pronunciation problems. Read through this part of the Handout with them and explain any difficulties.

END OF PART ONE

MODULE 29: TEACHING PRONUNCIATION

HANDOUT ONE: PRESENTATION TECHNIQUES

A. BASIC PROCEDURE

Step 1:	Say the sound alone:	T: 'Listen. 'th' - 'th'.
Step 2:	Say the sound in a word:	T: 'Thank you' 'Thin' 'Think'.
Step 3:	Contrast it with other sounds:	T: Listen. 's' - 'th' 's' - 'th'
Step 4:	Explain how to make the sound:	T: Look. Tongue between your teeth. (Demonstrate). Let the air go through.
Step 5:	Get students to repeat the sound in chorus:	T: Everyone. 'th' PP: 'th'
Step 6:	Get individual students to repeat the sound:	T: Nabil, can you say it? P1: 'th'
Step 7:	Practise the sound in a few words, chorally and individually:	T: 'thank you' PP: 'thank you' P1: 'thank you' etc.

B. EXTRA TECHNIQUES

1. For long vowels and diphthongs: if PP make them too short:
   - i) choose examples of words to focus on where the sound is at the end of the word (e.g. day, high), or followed by a voiced consonant (e.g. made, hide). This emphasises the length of the sound;
   - ii) break diphthongs up into their two vowel components and demonstrate the 'glide' from one to the other slowly, e.g. /de — ɪ/;
   - iii) contrast with nearest short vowel (e.g. wet, wait).

2. For clusters, where PP tend to insert a vowel sound, use blackboard as visual support, e.g.

   jump~~e~~d ask~~e~~d

3. Show the aspiration (the release of air) in /p/, by holding a piece of paper in front of your lips while you say pairs of words like 'pill, Bill' etc. The paper should be blown outwards when you say 'pill', but not when you say 'Bill'. This is the main difference between them.

SESSION ONE PART TWO

60 minutes

ACTIVITY ONE: ANTICIPATING PRONUNCIATION PROBLEMS

1. Begin by telling the teachers that when planning a lesson they should try and anticipate any pronunciation problems which the pupils might have with the words and structures included in the lesson. They can then plan a short activity for dealing with that problem when it arises in the lesson.

2. Divide the teachers into small groups of 3 or 4. Give each group a different lesson from one of the Welcome to English Students Books to look at. The lessons should be taken from a book in the series that all or most of the teachers are using at the time, and the lessons should be ones which they will be teaching in the near future.

In their groups, they should choose two pronunciation points from the lesson to focus on. For each point, they should specify:

i) the word (or words) where the difficulty occurs: e.g. 'thank you'.
ii) what the pronunciation problem is: e.g. the 'th' sound
iii) why this is likely to be a problem: e.g. because pupils will tend to confuse it with 's', due to influence of their mother tongue.

3. Go from group to group, checking that they have fully understood the task and are working on it in their groups.

4. Ask representatives from each group to report back with their decisions.

ACTIVITY TWO: TEACHING PRACTICE

1. Tell the teachers to remain in their groups. Ask them to prepare a 2-minute teaching procedure to draw the pupils' attention to each of the problem sounds they have identified in Activity One. They should follow the 7-step procedure shown in Part One of the Session (see Handout One). Point out that they can omit steps 3 and 4 if they do not think that they are appropriate for the sounds they are focussing on.

2. Choose 2 teachers from each group to come to the front and demonstrate how they would teach the two sounds they have chosen. The other teachers should act as a class and make the kinds of mistakes that their own pupils would make.

END OF SESSION ONE

SESSION TWO PART ONE

60 minutes

INTRODUCTION

Begin the Session by explaining that you will show the teachers some simple techniques for practising individual sounds with their classes. These techniques can be used as a follow-up to the basic procedure you showed them in Session one. They are designed to give the pupils further practice in recognising and producing difficult sounds in words and sentences.

Give out Handout Two which shows four techniques for practising pronunciation in class. Tell the class you will discuss each technique and demonstrate it.

MINIMAL PAIRS

1. Explain that minimal pairs are pairs of words which only differ in one sound:

e.g. park, bark; loose, lose; ship, sheep; let, late

In each pair, there is only one difference in pronunciation: this one difference denotes the different meaning of each word of the pair.

Minimal pairs are thus a useful way of focussing on differences in vowel or consonant sounds.

2. Demonstrate a technique for using minimal pairs for pronunciation practice in class. Follow this procedure:

.1 Write two words on the blackboard and number them:

will	well
1	2

.2 Say each word, and ask 'pupils' to repeat a few times.

.3 Say one of the words, and ask 'pupils' to tell you the number of the word:

e.g.
T: well PP: Two
T: will PP: One
T: will PP: One
T: well PP: Two etc.

.4 Say a number, and ask 'pupils' to say the word.

.5 Say other words which have either /ɪ/ or /e/ in them. Choose 'pupils' to tell you the number which fits the word.

e.g. T: bell PP: Two
T: fill PP: One
T: fill PP: One
T: sell PP: Two etc.

MISSING WORDS

1. Briefly explain the technique. The teacher says short sentences or phrases in which one word is missing. The pupils guess the word, which contains a sound which the teacher wishes to practise.

2. Give two demonstrations: one practising the simple vowel /ɜː/, and the other practising the diphthong /eɪ/.

Demonstration One

.1 Say these phrases, and ask pupils to give the missing word (answers in brackets):

i) A boy and a ____. (girl /gɜːl/)
ii) First, second and ____. (third /θɜːd/).
iii) A pigeon is a kind of ____. (bird /bɜːd/).

Check that pupils pronounce the vowel sound correctly each time. If necessary, say the word yourself and ask them to repeat.

.2 Ask pupils to practise saying the complete phrases, including the missing words.

Demonstration Two

.1 Say these phrases, and ask pupils to give the missing word (answers in brackets):

i) Boys love to ____ football. (play /pleɪ/).
ii) Black and white together make ____. (grey /greɪ/).
iii) After April comes ___. (May /meɪ/).

Check that pupils pronounce the diphthong correctly.

Get pupils to practise saying the complete phrases.

USING FLASHCARDS

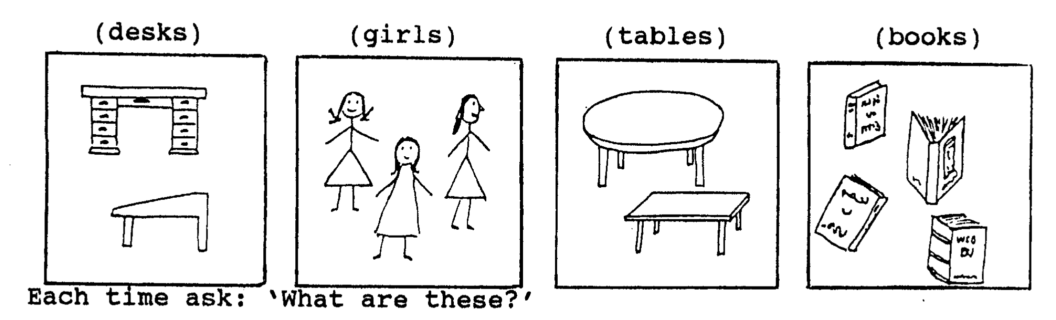
1. Point out that one of the main problem areas in pronunciation of consonants is in forming plurals. The main difficulties are:

   i) distinguishing the three forms: /s/, /z/ and /Iz/

   ii) pronouncing final consonant clusters: e.g. clothes, desks.

2. Demonstrate a technique for using <u>flashcards</u> to practise pronunciation of plurals.

Hold up these flashcards in turn:



Each time ask: 'What are these?'

Check that pupils pronounce the plural endings correctly. If necessary, do a quick repetition drill, practising the singular and plural forms.

3. If you like show how the flashcards could also be used to elicit other sentences using the plural noun:

e.g. T: (holding up picture of desks) 'Where do pupils sit?'
P: They sit at desks.
T: (holding up picture of books) 'What did you buy?'
P: I bought some books.
etc.

4. Point out that flashcards can be used to practise almost any pronunciation point. For example, a set of cards illustrating words like 'ship', 'sheep', 'bin' and 'bean' could be used in the same way to practise the sounds /ɪ/ and /i:/. Ask the teachers to give you suggestions of <u>actions</u> which could be shown on flash-cards to practise the pronunciation of past tense endings /t/, /d/ and /ɪd/. Show, using BB drawings (or your own flashcards), how such pictures can be used to make up a sequence of events in the past:

e.g. 1. walked /-t/ (He walked to the bus stop)
2. waited /- d/ (He waited for the bus)
3. arrived /-d/ (The bus arrived).

MAKING SENTENCES

1. Explain that in this exercise, the teacher writes words on the board, and the pupils make sentences using them. The words can be used to practise one sound, or two similar sounds that are easily confused.

Tell the teachers that in the example of the exercise you will demonstrate, you will write the words in two groups, one containing adjectives and verbs and the other containing nouns. They are used to practise the vowels /ɔː/ and /əʊ/.

2. Demonstrate the exercise as follows, using the teachers as pupils:

.1 Write the following words in two groups on the board:

Group 1	Group 2
short, cold, old,	goat, boat, war,
torn, golden, poor,	dawn, coat, road,
bought, fought, sold	rope, sword, ball

.2 Divide the 'pupils' into pairs. Ask them to look at the two groups of words, and make three sentences. In each sentence they should use one word from Group One and one word from Group Two. Give one or two examples first, e.g. His coat is too short.

.3 Ask one 'pupil' from each pair to say one of their sentences. Pay attention to the pronunciation of the two vowels.

Finally, ask the teachers to make their own comments on the techniques you have demonstrated. Which one did they find the most useful and why? Which one would they find the easiest to use in their own classes? Which one requires the most/least preparation?

END OF PART ONE

SESSION TWO PART TWO

60 minutes

In this part of the Session teachers will practise making up and demonstrating pronunciation exercises like those you presented in Part One of the Session. They will need copies of Handout Two for reference.

ACTIVITY ONE: TECHNIQUES FOR PRACTISING SOUNDS

1. Make sure that each teacher has a copy of Handout Two. Divide the teachers into small groups, and ask each group to choose a sound, a pair of sounds, or a consonant cluster which their pupils find difficult. Ask each group which sound they have chosen, and make sure that they have not all chosen the same one!

Ask each group to choose _one_ of the techniques on the Handout, and make up a similar exercise to practise the problem sound they have chosen. Again check that they have not all chosen the same technique: if necessary, ask one or two groups to choose a different, but suitable, technique on the Handout. If any group is preparing a Flashcard exercise, make sure that they have blank paper and thick marker pens for drawing.

In their groups they should plan and write the exercise, showing the examples of words they would use and the steps they would follow.

2. Go from group to group, checking and assisting as necessary. As you go round the groups, check that:

i) the group(s) writing the Minimal Pair exercise choose 'real' minimal pairs, that is, words which differ in only _one_ sound feature; and that the words they have chosen contain the sounds they want to practise;

ii) the group(s) writing the Missing Words exercise choose missing words which all contain the same vowel or diphthong sound;

iii) the group(s) preparing the Flashcard exercise choose words which show the pronunciation point they are practising. For example, if the purpose of the activity is to practise plural forms, the words must be examples of more than one of the three possible pronunciations of plural forms, /s/, /z/ or / z/.

iv) the group(s) preparing the Making Sentences exercise choose simple words which the pupils will know, and which contain the sounds being practised.

3. Ask one teacher from each group to come to the front and try out their exercise, using the other teachers as pupils.

RESERVE ACTIVITY: WHOSE HEAD?

1. Point out that a good way to practise diphthongs is through the names of features on the face and head.

Demonstrate a technique for doing this, using the teachers as pupils.

.1 Build up a drawing of a boy's head on the board. Stop as you add each feature, and elicit its name from the class. Check each time that pupils pronounce the diphthong correctly:

i) Draw the outline of a head on the board.
"This is a head."

ii) Draw one ear.
"What's that?" (An ear - ɪə)

iii) Draw an eye.
"What's that?" (An eye - aɪ)

iv) Draw the hair.
"What's that?" (hair - eə)

v) Draw the nose.
"What's that?" (The nose - əʊ)

vi) Draw the mouth.
"What's that?" (The mouth - aʊ)

vii) Complete the face. Then point to the short hair. "Is it a girl?" (No - it's a boy - ɔɪ).

.2 Point to different parts of the face and ask 'What's this?' Pupils reply 'The nose', 'An eye', etc.

2. Ask one or two teachers to come to the front and repeat your demonstration, at the blackboard.

END OF MODULE

MODULE 29: TEACHING PRONUNCIATION

HANDOUT TWO: PRACTICE TECHNIQUES

1. MINIMAL PAIRS

Example: To practise /ɪ/ & /e/

1	2
will	well

Listen and say the number: 1 or 2.

Procedure:
1. Write the words on BB and number them.
2. Say each word. PP repeat a few times.
3. Say the words in random order, and ask PP to tell you the number of the word.
4. Say a number, and ask PP to say the word.
5. Say other words which have /ɪ/ or /e/, and ask PP to tell you the number:
   e.g. T: bell PP: Two
   T: fill PP: One
   T: win PP: One

2. MISSING WORDS

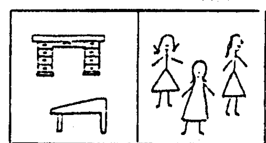
Example: To practise /ɜː/

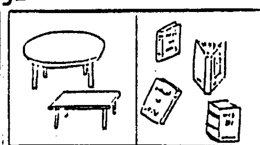
Say a word to fill the gap:
a) A boy and a .....
b) First, second and .....
c) A pigeon is a kind of ....

Procedure:
1. Say the first part of each phrase, and ask PP to give the missing word.
2. Ask PP to practise saying the complete phrases, including the missing words.

3. USING FLASHCARDS

Example: To practise plural endings





Procedure:
1. Hold up each flashcard in turn, and name objects on them e.g. girls, desks, etc.
2. Point to each one and ask: "What are these?"
   PP: "They're girls", etc.

4. MAKING SENTENCES

Example: To practise /ɔː/ & /əʊ/

Make 3 sentences. In each sentence, use one word from each group.

Group 1	Group 2
short, cold,	goat, boat,
torn, golden,	dawn, coat,
bought, poor	ball, sword,
old, fought	war, road

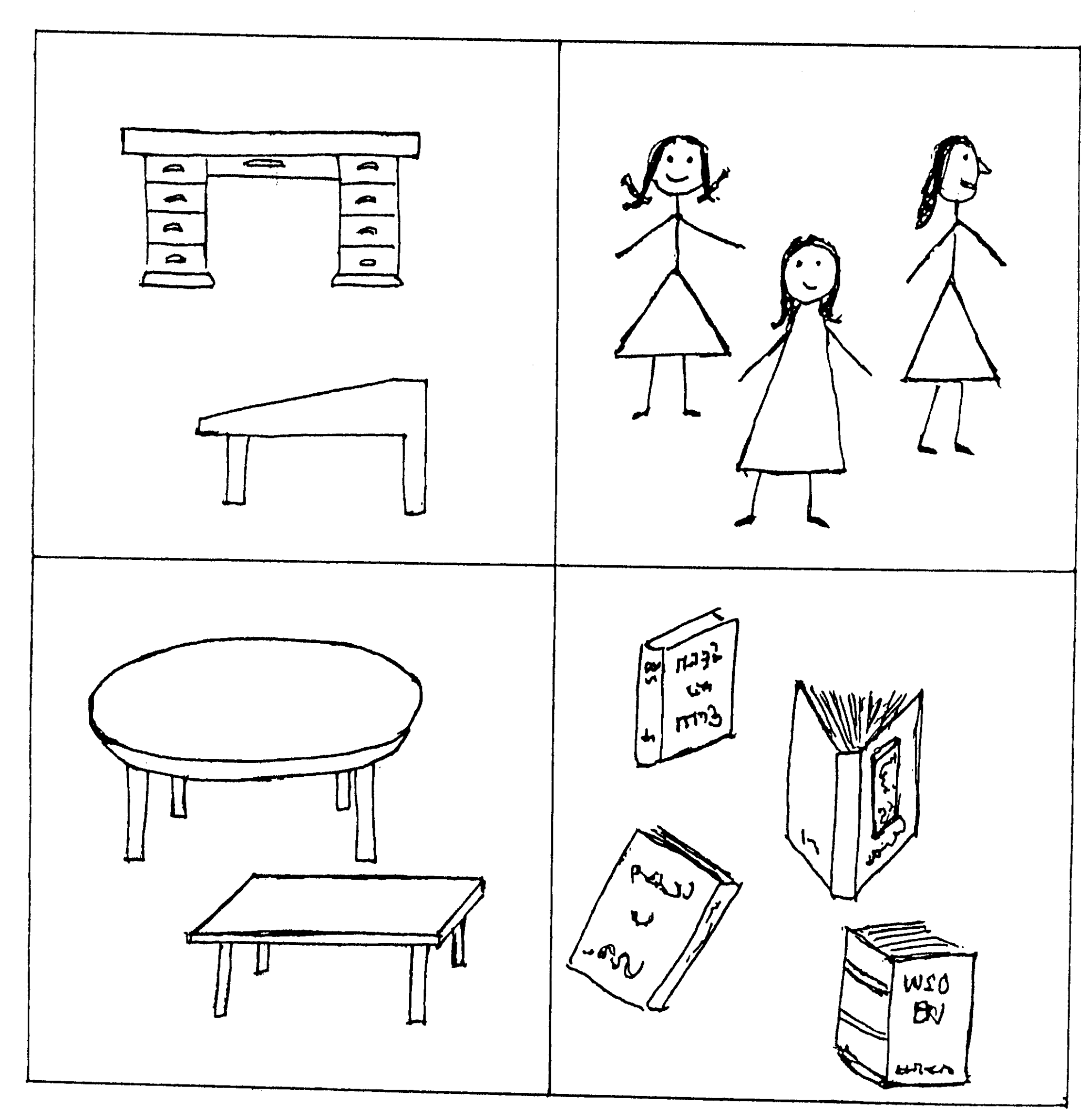
Procedure:
1. Ask PP to work in pairs and make up 3 sentences, using one word from each group. Give an example yourself:
   e.g. He wore a short coat.
2. Ask one pupil from each pair to say one of their sentences.

MODULE 29

FLASHCARD MASTERS Session Two Part One

The wording should be written on the backs, so that they also act as wordcards:

Desks Girls Tables Books



MODULE 30: CORRECTING ERRORS

SESSION ONE

Part One — 40 minutes

Introduction
Techniques for correcting errors

Part Two — 80 minutes

Helping pupils to correct themselves
Correcting strategies
Teaching practice

SESSION TWO

Part One — 30 minutes

Correcting written work

Part Two — 90 minutes

Written errors
Marking written exercises
Examples of pupils' errors (Discussion)
Reserve activity: First language errors

CONTENTS

1 Worksheets
There are three Worksheets. Worksheet Three is only needed if the Reserve Activity is included in Session Two.

2 Handouts
There is one Handout. A copy should be given to every teacher to take away at the end of the training session.

3 Cue Sheet
There is a Cue Sheet which indicates how teachers should respond in the first activity in Session One Part Two. You will need to make one copy of it, and cut it into strips.

Note:
For Session Two Part Two, teachers will need examples of their own pupils' errors. These can be either written errors or spoken errors which teachers have noted down. You will need to tell teachers about this at least a week before the session, so that they have time to collect examples.

GENERAL NOTES FOR THE TRAINER

The aims of this module are:

1. To make teachers more aware of the significance of learners' errors.
2. To help teachers develop more positive strategies of error correction.
3. To show teachers a range of techniques for correcting oral and written errors.

Correcting errors requires great sensitivity on the part of the teacher. He must be able to judge how important an error is, whether it needs to be corrected, and how to correct it in a way which will not discourage or embarrass the pupil unnecessarily. This module tries to help teachers develop this sensitivity; it encourages them to develop a positive attitude to their pupils' errors, and suggests ways of correcting errors that will help, rather than hinder, the learning process.

Some of the techniques suggested in this module for correcting oral errors involve eliciting a response from pupils. Eliciting techniques in general are dealt with in the module Eliciting in this volume.

The discussion of errors in written work in Session Two of this module further develops ideas introduced in the Level Two module Homework (21).

SESSION ONE PART ONE 40 minutes

INTRODUCTION

1. Make these points:

   .1 Teachers are often afraid of their pupils making errors. They feel that the pupils might "learn their mistakes", and so they must make sure that everything they say is correct. This idea started in the 1950s, when it was thought that we learned languages by repetition of correct forms.

   .2 In fact, making errors is a natural part of learning a language, and we should not worry too much about it. Pupils' errors can even be a useful way of showing us what they have and haven't learnt - so we should not try to prevent learners from making errors.

   .3 Obviously, we do need to correct some errors, to help pupils learn the correct forms of the language. But we do not need to correct them all the time - this may have the effect of making them unable or unwilling to say anything at all!

2. Ask the teachers: When should we correct pupils' errors? Answer: It depends on what we are doing in the lesson - on the kind of activity and the stage of the lesson.

Read out these two examples, and ask teachers how important it is to correct errors in each case. Suggested answers are given after each example.

Example One
You have just presented expressions for telling the time: "It's five past two", "It's a quarter to three", etc. Now you are practising these expressions, using a clock.

> Comment: The aim of this activity is to check that pupils can use the expressions correctly, without making mistakes. So you must correct any major errors, especially those involving numbers or "to" or "past". When the focus of the activity is on correct or accurate production of language, as it is in this example, we call this 'accuracy'. (Write this word on the board).

Example Two
It is the Free Practice stage of the lesson. You are asking pupils what they did at the weekend. You want pupils to give different answers, and then to ask each other.

Comment: In this activity, you want pupils to use English freely to say something real about themselves. The focus here is not accuracy, but fluency. (Write this word on the board). The aim is to give the pupils practice in using English confidently and fluently for real communication. So you should be careful not to correct too much or you will interrupt the activity. It would be better to remember the commonest errors and deal with them afterwards.

TECHNIQUES FOR CORRECTING ERRORS

Tell the teachers that you will now discuss how to correct errors.

1. Demonstrate an imaginary exchange between a teacher and a pupil. Explain that the teacher is practising daily routine, based on this sentence on the blackboard:

Samira gets up at six o'clock

Either act out the dialogue with a colleague, or read out both parts yourself.

T: What about you, Hassan? What do you do in the morning?

P: I am get up at half past six.

T: (annoyed) No, that's wrong! I get up at half past six. I get up. Fathi - what do you do in the morning?

2. Ask the teachers to comment on this technique. Establish these points:

.1 The teacher was very discouraging, although the pupil's answer was in general a good one.

.2 The teacher did not give the pupil a chance to say the sentence correctly.

.3 Although the teacher asked a real question, he showed no interest in the pupil's answer.

3. Now discuss what else the teacher could do. Get different ideas from the teachers, and ask them to suggest what the teacher might actually say.

Try to elicit these ideas, and then give a short demonstration of each technique:

.1 The teacher could correct the pupil in a positive way, praising him for what he did get right:

e.g. T: Good! Nearly. I get up at half past six. Again. I ....
P: I get up at half past six.
T: Good.

.2 The teacher could help the pupil correct himself, by showing where the error was in the sentence:

e.g. T: Good. Nearly right. I g...
P: I get up at half past six.
T: Well done!

This is a good technique if you think the pupil really knows the correct form, and so can correct his own mistake.

.3 The teacher could pass the question on to another pupil, and then emphasise the correct form:

e.g. T: Good - nearly. Anyone else? What do you do in the morning? Yes, Amal?

P2: I get up at seven o'clock.

T: Yes. I get up. Good.

This helps to involve the rest of the class, but the teacher should be careful not to make the first pupil feel "victimised".

4. Summarise what you have discussed by giving these basic principles of error correction.

.1 Be encouraging. Focus on what pupils have got right, not on what they have got wrong.

.2 Praise pupils for correct answers, and even for partly correct answers. In this way pupils will feel that they are making progress.

.3 Don't humiliate pupils or make them feel that making a mistake is "bad".

.4 If you feel that he can do so easily, help the pupil to correct himself. Otherwise, get other pupils to give the correct form.

.5 Correct errors quickly. If you spend too long over correcting errors, it gives them too much importance and holds up the lesson.

Point out that the teacher's attitude to pupils' errors affects the way they learn and the relationships in the class. If teachers are over-critical, insist on correctness all the time, or embarrass pupils, they should not be surprised if the pupils are unwilling to try to speak English. It is better to have pupils who speak English and make mistakes than pupils who say nothing in English at all.

Finally, point out that there are a number of common errors that pupils are almost certain to make, however well we teach them and however much we correct them. If you like, build up a list of these on the board, or ask teachers to tell you some of them.

e.g.

-s ending
word order: questions and negatives
articles: a, an, the
much/many

There is no simple way of dealing with persistent errors of this kind. All the teacher can do is:

- give a correct model of the forms himself;
- make sure that pupils say the correct form during practice;
- give pupils as much opportunity as possible to read and listen to the correct forms.

END OF PART ONE

SESSION ONE PART TWO 80 minutes

ACTIVITY ONE: HELPING PUPILS TO CORRECT THEMSELVES

1. Remind the teachers that it is good to give the pupil a chance to correct his own error, as long as this can be done easily and without holding up the class. We can often do this by using gestures, which indicate where the error is and what kind of error it is.

Write these examples on the board:

1. What you are doing?
2. I go school every day.

Ask teachers to tell you what the error is in each example. Then discuss what gestures the teacher could use to point out the error, so that the pupil could correct himself.
Possible answers:

.1 Word order: "you" and "are" should be the other way round.

The teacher could show this by saying "What...", and then circling two fingers to indicate "the other way round". Alternatively, he could "count out" the words on his fingers.

.2 "To" is missing.

The teacher could say: "I go...", and then give a gesture to indicate "insert a word" (e.g. by pointing). Or again, he could count out the words on his fingers.

2. Divide the teachers into pairs of groups of three, and give each pair a copy of Worksheet One. Ask them to look at Section A.

Ask them to discuss with their partner what gestures the teacher could use to help the pupil correct his own errors.

3. When most pairs have finished, discuss the examples together. Ask teachers to demonstrate each of the gestures which they thought were suitable.

ACTIVITY TWO: CORRECTING TECHNIQUES

1. Divide the teachers into their pairs again. Ask them to look at Section B on their worksheets, and discuss what correcting technique they would use in each case.

2. When most pairs have finished, discuss the answers together.

Note: There are of course no single "correct" answers, but in the discussion you should try to lead teachers towards techniques which are positive and encouraging to the pupils.

Possible techniques:

1. Accept the answer - it is nearly correct. Or help the pupil to correct himself (e.g. by saying: "Just he. He...").

2. Praise the pupil, but indicate by a gesture that he has left out a word after 'He'; e.g. Say: "Yes, good. Almost right. He ..." (Gesture with hand to show that something is missing). Try to get the pupil to correct himself. Ask another pupil if necessary.

3. Ask another pupil, then perhaps give the first pupil another chance later. Or give the answer, and let the pupil repeat it.

4. Accept the answer, praise the pupil, but then say the correct form yourself, e.g: "Yes, good - his job is a doorman. He is a doorman. Well done."

5. Help the pupil to correct himself: "Yes, nearly. So tell me what he is? (Emphasise verb 'is') He...". Or ask another pupil: "Well, nearly. Anyone else? What is his job? What is he? Look at the passage."

6. Praise the pupil, but ask again, emphasising the word 'job': "Yes, good. But is what is his job in the school? Is he a teacher? No? What is he then?"

ACTIVITY THREE: TEACHING PRACTICE

1. Before you begin this activity, cut a copy of the Cue Sheet on page 9 into strips, so that each strip has three symbols. Give one strip to each teacher.

Explain that:

.1 There will be three "teachers" in this activity. The symbols show how to reply to each teacher: the first

symbol for the first teacher, the second symbol for the second teacher, and the third symbol for the third teacher.

.2 The symbols mean:

✓ = reply correctly

X = reply, but make a mistake

O = keep silent - you are unable to reply.

2. Choose three "teachers" to come to the front in turn and conduct rapid oral practice with the class, correcting errors when necessary. Give each teacher a different language area to focus on:

Teacher 1: Present simple tense, questions and answers (daily routine)

Teacher 2: Past simple tense (what teachers did in the holidays, at the weekend, when they were young, etc.)

Teacher 3: Future tense (plans for this evening, the weekend, etc.)

After each teacher has finished, discuss what correcting techniques he used.

3. If you like, continue the activity with other "teachers" and different language areas, changing the cue sheet strips around the class.

Points to watch for:

i) Was the teacher encouraging and positive when correcting errors?

ii) Did the teacher praise correct answers and attempts to communicate?

iii) Did the teacher sometimes help pupils to correct their own mistakes?

iv) Did the teacher keep the class active and involved?

v) Did the teacher smile and seem to be enjoying the lesson?

END OF SESSION ONE

MODULE 30: CORRECTING ERRORS

WORKSHEET ONE Session One Part Two

A. Helping pupils to correct themselves

What gestures could you use to indicate that:

i) a word should be omitted (e.g. An aeroplane is more faster than a car)

ii) the sentence is incomplete (e.g. This coat is too big. I need a smaller.)

iii) the pupil should use the past tense (e.g. Yesterday I go to school early)

iv) the pupil should add the ending to a word. (e.g. He has two pencil. He's read a book. He live in Cairo)

B. Correcting strategies

The pupils have just read the text about Abdou the doorman (Welcome to English II Unit 1 Lesson 2a) and you are asking questions about it.

You ask: "What is Abdou's job?" What would you do in each of these cases?

i) A pupil answers: "Abdou he is a doorman"

ii) A pupil answers: "He a doorman in a school"

iii) A pupil can't answer at all.

iv) One of the weakest pupils answers: "His job a doorman".

v) One of the best pupils answers: "His job a doorman".

vi) A pupil answers: "He works in a school".

MODULE 30: CORRECTING ERRORS

REPLY CUE SHEET Session One Part Two

✓	O	X
✓	X	✓
X	✓	✓
✓	X	O
O	✓	✓
✓	✓	O
✓	✓	X
✓	X	✓
X	✓	✓
✓	O	X
O	✓	X
✓	X	✓
✓	✓	X
✓	✓	O
X	✓	✓
X	✓	✓
✓	X	✓
✓	O	X
O	✓	✓
X	✓	O
✓	X	✓
✓	X	✓
✓	✓	X
X	✓	✓

☐☐☐ **SESSION TWO PART ONE** 30 minutes

CORRECTING WRITTEN WORK

1. Point out that correcting written work takes up a lot of time, and does not always help the pupils. So teachers should try to give pupils writing tasks which:

   i) are easy and limited, so that pupils will make no mistakes (or very few);

   ii) can easily be corrected in class.

At the prep stage, the main purpose of writing is to reinforce language the pupils have learnt orally; to help them learn new words and structures; and to provide a change of activity in the lesson. Teachers should pay particular attention to handwriting and basic grammatical mistakes.

2. Ask the teachers these questions, and try to elicit the answers given below each one:

   .1 What writing activities are suitable for the prep stage?

   Copying words and sentences; gap-filling; writing simple sentences following oral practice; writing based on a model; writing short paragraphs using prompts, such as pictures and notes; completing sentences in a text; simple dictation.

   .2 How can we most effectively correct written work in class?

      i) The teacher can write the correct answers on the board, or get a pupil to write them; if spelling doesn't matter, he can go through the answers orally.

      ii) The pupils can mark their own work, while the teacher moves round to supervise what they are doing; or pupils can exchange books and mark each other's work.

      iii) When the teacher notices common mistakes, made by a number of pupils, he can draw attention to these for the benefit of the whole class.

3. Point out that sometimes teachers may need to correct written work individually. Discuss the best way to do this, and establish these points:

.1 As with oral work, teachers should not correct too much. This will merely discourage the pupils.

.2 It is not necessary to correct every mistake. The teacher should focus on what is important in that particular exercise.

Ask teachers to imagine an exercise which is practising 'enjoy doing...'.

Write this example of a pupil's sentence on the board:

> my bruther he injoy play football

Ask the teachers: How many of these mistakes should the teacher correct?

Make these points:

i) Obviously the pupil has made many mistakes, but his sentence is not as bad as it looks - he has managed to write something that makes sense. Most of the mistakes are very minor ones.

ii) The point of the exercise was to practise "enjoy + -ing", so the teacher should correct this part; and write: 'enjoys playing'.

iii) It would be better to ignore the spelling mistakes; correcting them will distract the pupil's attention from the main point. The teacher could make a note of them himself, and include them in his teaching later on.

4. Point out that errors which pupils make consistently (or which many pupils make) can be very useful, because they show what the pupils have learnt and what areas might need to be taught again.

Ask teachers to look again at the example on the board, and imagine that many pupils in the class have made similar mistakes. What would the teacher need to "re-teach?"

Answers:

i) The basic structure "enjoy + -ing". He could give more practice of this form, using different examples.

ii) The use of a capital letter to start a sentence. It may be enough merely to remind pupils of this.

iii) Third person singular -s ending: "enjoys".

iv) The use of a noun <u>or</u> a pronoun, but not both ("My brother plays..." or "He plays...").

END OF PART ONE

SESSION TWO PART TWO

90 minutes

ACTIVITY ONE: WRITTEN ERRORS

1. Write these examples of errors on the board:

this a deks.
My name Ahmed.
Yesterday I get up late.
I taked the bus to schol.
I drink many water.

Ask teachers to imagine they are correcting pupils' exercise books and find these mistakes (made by different pupils).

Divide the teachers into pairs or groups of three. Ask them to look at each sentence in turn, and discuss:

i) How serious is each error?
ii) Should it be corrected? If so, how?
iii) What might the teacher need to "re-teach?" How should he do this?

2. When most pairs have finished, discuss the answers together. Draw teachers' attention to ways in which they could <u>indicate</u> the errors by using symbols, leaving the pupil to correct it himself. Possible ways of doing this:

This ^ a deks.
My name ^ Ahmed.
Yesterday I get up late. — Past
I taked the bus to schol. — irregular
I drink many water. = a lot of

Point out to the teachers that they must of course explain quite clearly to the class what the symbols mean!

ACTIVITY TWO: MARKING WRITTEN EXERCISES

Note: The purpose of this activity is to make teachers aware of the difficulties of marking written work, and the dangers of marking too strictly or too negatively.

1. Divide the teachers into pairs or groups of three, and give each pair a copy of Worksheet Two which shows a pupil's answers to exercises from Welcome to English Workbook III, Unit 4, Lesson 1b, Exercise B.

Ask teachers to mark the exercises, giving a total mark out of 20 (2 marks for each sentence). They should not discuss their marking with other pairs.

2. When all the pairs have finished, ask them to tell you what total mark they gave. Write them on the board to show the range (teachers will probably have given very different marks).

3. Discuss the value of giving marks for written work.

Try to establish these points:

i) Unless it is part of a test, the purpose of a written exercise is to help the pupil learn, and give him practice. So giving a mark is not always necessary.

ii) Marking is quite difficult to do fairly. Usually teachers have very different ideas about what a mark should be.

iii) When we do give marks, they should be positive - that is, we should give marks for what the pupil has achieved, not take them away for what he has got wrong. Low marks can be very discouraging.

ACTIVITY THREE: EXAMPLES OF PUPILS' ERRORS (DISCUSSION)

1. Check that teachers have brought examples of their own pupils' errors with them. These may be written errors, or spoken errors that teachers have noted down.

Divide the teachers into groups of four or five. Ask them to read out the errors from their classes, and discuss:

1. What exactly is the error?

2. How serious is it? Is it just an accidental "slip" or does it really show the pupil doesn't understand something?

3. What should the teacher do about it?

RESERVE ACTIVITY: FIRST LANGUAGE ERRORS

Note: In this activity, teachers consider errors made by children who are learning English as their native language. The purpose of the activity is for interest and to stimulate discussion.

1. Distribute copies of Worksheet Three. Explain that these are genuine conversations which were recorded as part of research into how children learn. The parents were asked to try to correct their children's errors, to see what effect this would have.

2. Give time for teachers to read through the Worksheet. Then discuss the questions below. Encourage teachers to give their own ideas, and to bring in their own experiences of children learning Arabic (including their own children). The answers given after each question are suggestions only.

1. How much effect did the parent's corrections have?

   None at all.

2. Why did the children ignore the corrections?

   Because they were interested in the "message" - in trying to communicate. They were not concerned about the form of the language.

3. What might this tell us about language learning?

   i) When children learn their first language, they are not very worried about making errors.

   ii) Clearly, children do not "learn their mistakes". All children eventually learn to speak their first language correctly. Making errors seems to be a natural part of learning the language.

   iii) It doesn't seem to be necessary for parents to correct their children's errors; in fact trying to do so proved to be quite ineffective.

4. Does this have anything to tell us about learning a second language?

   i) Learning a second language is not the same as learning a first language, so we should be very careful about drawing conclusions. Obviously, children do not usually learn to speak a second language correctly, and it is necessary to correct certain errors.

ii) But we could try to make second language learning a little more like first language learning. We could do this by:

- giving pupils a chance to communicate, to really say things they <u>want</u> to say;
- not interrupting continually to correct errors;
- paying more attention to <u>what</u> pupils are saying (the "message") rather than <u>how</u> they are saying it (the "form").

Distribute the Handout as teachers leave. Read through it, explaining any parts which are not easily understood.

END OF MODULE

MODULE 30: CORRECTING ERRORS

WORKSHEET TWO Session Two Part Two

MARKING WRITTEN EXERCISES

Write sentences about what is needed for these things, materials, etc. Use your own ideas.

1. a kite: a kite it must have a long piece of string.
2. paper: It must able to write on it.
3. a camera: It must take a good photografs.
4. shoes: It must be made of good lether.
5. a horse: a horse must be fast. a horse must be strong.
6. a lute: it must be not too heavy.
7. a basket: It must be strong and lite.
8. perfume: It must be make you smell with good.
9. a rope: It must be to able tie ~~with~~ things ~~with~~ by it.
10. a bicycle: It must have two hweel.

Mark the answers above, giving a maximum of 2 marks for any answer. Write your total mark - out of 20 - on a separate piece of paper.

Do not write on this worksheet.

MODULE 30: CORRECTING ERRORS

WORKSHEET THREE Session Two Part Two

FIRST LANGUAGE ERRORS

1. Child: Want other one spoon, Daddy.

   Father: You mean you want the other spoon.

   Child: Yes, I want other one spoon.

   Father: Can you say "the other spoon"?

   Child: Other ... one ... spoon.

   Father: Say "other".

   Child: Other.

   Father: "Spoon".

   Child: Spoon.

   Father: "Other spoon".

   Child: Other spoon. Now give me other one spoon.

   (Braine 1971, p. 161)

2. Child: My teacher holded the baby rabbits and we patted them.

   Adult: Did you say the teacher held the baby rabbits?

   Child: Yes.

   Adult: What did you say?

   Child: She holded the baby rabbits and we patted them.

   Adult: Did you say she held them tightly?

   Child: No, she holded them loosely.

   (Cazden 1972, p. 92)

MODULE 30: CORRECTING ERRORS: HANDOUT

SPOKEN ERRORS

1. At the practice stage, you are concerned with accuracy, so correct important errors as they occur.
   At the free practice stage, you should try to develop fluency, so do not interrupt pupils by correcting too often. Instead, make a note of frequent errors, and deal with them later with the whole class.

2. Some techniques for correcting errors:

   i) Give the correct form yourself. Get the pupil to repeat. Praise the pupil.

   ii) Show where the error is in the sentence. Let the pupil correct himself. Praise the pupil.

   iii) Pass on to another pupil. Then repeat the correct form yourself.

3. Remember:
   - Be encouraging. Praise pupils for correct, or even partly correct answers. ("Good". "Well done". "That's right".)
   - Point out errors in an encouraging way. ("Not quite", "Nearly". "Again?")
   - Never embarrass or humiliate a pupil who makes an error.
   - Correct errors quickly, so that you do not hold up the lesson.

WRITTEN ERRORS

1. Give written exercises which can easily be corrected in class, and which give little or no chance of making errors.

2. When you correct written work, look for the important errors. Ignore unimportant spelling mistakes.

3. Notice repeated errors. They will show you what points you need to review.

4. Use symbols to show where a pupil has made an error, so that he can correct it himself:

   e.g. John ^ happy today.
   He getted up early. (Irregular)

5. Use written exercises to help pupils to learn, not just to test them.

MODULE 31: MODAL VERBS

SESSION ONE

<u>Part One</u> — 60 minutes

Introduction: Modal verb forms
Ability and possibility: "can" and "could"
Certainty and Uncertainty: "must", "can't", "could", "might", "may"
Permission: "may" and "can"

<u>Part Two</u> — 60 minutes

Practising "can" and "can't"
Future plans
Possible explanations

SESSION TWO

<u>Part One</u> — 40 minutes

Obligation: "must"
"Mustn't" and "needn't"
"Should" and "shouldn't"
Requests, offers and suggestions

<u>Part Two</u> — 80 minutes

Presenting a modal verb
Practising a modal verb
Practising requests
Reserve activity: Role-play

CONTENTS

1 <u>Worksheets</u>
There is <u>one</u> Worksheet. Enough copies should be made for every pair of teachers on the course.

2 <u>Handouts</u>
There is <u>one</u> Handout. A copy should be given to every teacher to take away at the end of the training session.

<u>Note</u>:
For Session One Part One, teachers will need copies of <u>Welcome to English</u> Book III SB.

GENERAL NOTES FOR THE TRAINER

This module focusses on a language area.

The aims of this module are:

1. To increase teachers' familiarity with modal verbs in English.

2. To give teachers a variety of techniques for teaching modal verbs effectively.

3. To improve teachers' own ability to use modal verbs appropriately in different situations.

The first part of each session is mainly concerned with language and is designed to remind teachers of the forms and main uses of modal verbs in English, and of other related verbs.

The second part of each Session is mainly concerned with how to teach modal verbs, but incidentally gives the teachers further language practice. Many of the teaching techniques included in this module are dealt with more fully in other modules, especially:

Presenting Structures (5) (giving examples of a structure)

Practising Structures (7) (substitution drills, using prompts)

Meaningful Practice (14) (real questions and answers, imaginary situations)

Role Play (43) (setting up a role-play dialogue)

This module includes the use of will, shall and would for making requests and offers. The more general uses of these verbs are dealt with fully in the modules Talking about the Future (10) and Conditionals (34).

SESSION ONE PART ONE — 60 minutes

INTRODUCTION: MODAL VERB FORMS

1. Begin by establishing what a modal verb is. Write this sentence on the board:

He must go home

Point out that must is a modal verb. Ask teachers to suggest other modal verbs that could be substituted for it. Write them in a list on the board:

must	shall
can	should
could	will
may	would
might	ought to

Teachers may suggest other verbs which have the same meaning as modals: e.g. 'is able to', 'has to'. You will mention these later in the module - do not deal with them now.

2. Ask teachers to tell you some of the main features of modal verbs. Establish that:

i) modal verbs are followed by the infinitive, but without "to", with the exception of 'ought to' so we say "he can write" not "he can to write".

ii) modal verbs do not change their form. There is no "-s" ending (he can, not "he cans") or -ing form. There are no past tense forms, except could and would.

iii) we cannot use two modals together: so we cannot say "he will can do it".

Write the basic structure of modals on the board:

Subject	+	modal	+	infinitive
He		must		go....

3. Point out that <u>questions</u> are formed by changing the place of the subject and the modal. Write the basic structure on the board:

Modal	+	subject	+	infinitive
Must		he		go?

Ask teachers to read the sentence, substituting other modal verbs from the list:

e.g. Will he go?
Can he go?

4. Point out that <u>negatives</u> are formed by adding <u>not</u> after the modal verb. Write the basic structure on the board:

Subject	+	modal	+	not	+	infinitive
He		must		not		go

Ask teachers to read the sentence, substituting other modal verbs from the list:

e.g. He may not go.
He should not go.

Note: "cannot" is written as a single word.

Draw attention to the most common reduced forms. Make sure that teachers know how to say them and write them:

i) would → wouldn't
could → couldn't
should → shouldn't

ii) must → mustn't (/mʌsnt/ - the middle "t" is silent)

iii) can → can't
shall → shan't
will → won't

If you like, quickly practise these forms. Give sentences with modals, and ask teachers to say the negative forms:

e.g. He can swim
- He can't swim

They will be at the meeting
- They won't be at the meeting

ABILITY AND POSSIBILITY: "CAN", "COULD"

1. Point out that the modal verb can is often used to express the idea of:

i) ability
e.g. He can swim.
I can't speak Italian.

ii) possibility:
e.g. Pupils can buy things at the school shop.
Can you come on Friday?

Ask teachers to give a few other examples of sentences and questions using "can".

2. Point out that the past tense of can is could:

e.g. I could swim when I was ten.
I'm sorry I couldn't come yesterday.

Ask teachers a few real questions, and get them to reply using "can" and "could".

e.g. Can you drive a car?
What could you do when you were one/three/ten years old?
What can you buy for five piastres?
What could you buy for five piastres ten years ago?

Note: "Can" and "could" are also used in making requests: "Can/could you lend me a pound?". You will deal with this later in the module.

3. Explain that, instead of "can", we can often use the expression "be able to", which means the same. Give a few examples to show this:

i) She can look after herself
She is able to look after herself.

ii) I'm sorry I couldn't telephone you.
I'm sorry I wasn't able to/was unable to telephone you.

"Can", like other modals, has no "future tense" (we cannot say "will can"). So "be able to" is often used instead to express the future:
e.g. I hope I'll be able to manage.
When I retire, I'll be able to sleep as long as I like.
In 100 years' time, we may be able to go for holidays on the Moon.

However, we can also use the present tense to express the future:

e.g. He can come tomorrow.

CERTAINTY AND UNCERTAINTY: "MUST", "CAN'T", "COULD", "MIGHT", "MAY"

1. Ask teachers to look at Welcome to English Book III, Unit 5, Lesson 8, and read the short dialogue between Agnes and Ivy. Elicit the sentences with the modal verbs and write them on the board:

> It could be a bird.
> It can't be a bird.
> It must be a new invention.
> We might be imagining it.

Ask the teachers to look at each sentence in the context of the dialogue and decide whether the speaker is certain or uncertain about what she is saying in each case.

Establish that:

.1 They use 'could' or 'might' to show that they are not certain about something. The examples in the dialogue mean the same as: 'Perhaps it is a bird' or 'Perhaps we are imagining it'.

.2 They use 'must' to show that they are almost sure about something. When Ivy says 'It must be a new invention', she means that she feels certain that it is.

.3 'Can't' is used to express certainty about negative statements. When Ivy says 'It can't be a bird', she means that she feels certain that it is not a bird.

Point out that:

.1 We can also use 'may' in the same way as 'might' and 'could'. For example, if Agnes had said 'It may be a bird', it would have meant nearly the same thing, except that 'might' and 'could' sound a little less sure than 'may'.

.2 In the last example: 'We might be imagining it', the modal verb 'might' is followed by the infinitive 'be' and the -ing form of the verb. This is known as the Progressive Infinitive.

2. Point out that may and might are also used to talk about the future.

Give these examples:

I may go abroad next year. (= Perhaps I will...)
They might telephone tonight. (= Perhaps they will ...)
I might wash my hair this evening. (= Perhaps I will ...)

This use of "may/might" is also dealt with in the module: Talking about the future (10).

Quickly practise these forms by giving sentences with "perhaps", and asking teachers to use "may" or "might":

e.g. Perhaps he lives in Tanta (He may live in Tanta)
Perhaps they know each other (They might know each other)
Perhaps I'll come to the party (I might come to the party)
Perhaps Guirguis will be there (He may be there)

If further practice is needed, do Exercise 2 in the lesson from Welcome to English which you looked at earlier. Ask the teachers to make sentences about the pictures using 'can't','might' and 'must'.

3. Now talk about how to use these modals to refer to the past, that is to express certainty or uncertainty about the past. Point out that modal verbs have no past tense. So to talk about the past, we use this structure:

UNCERTAIN	may could might	+	have	+	past participle
CERTAIN	must can't	+	have	+	past participle

Give some examples, showing equivalent sentences with "perhaps" and with "may/might":

Perhaps he was here - He may have been here.
Perhaps they went home - They might have gone home.
Perhaps he missed the bus - He may have missed the bus.

If you like, mention that this is the Past Infinitive form. It is always "have", never "has".

Give some more examples, asking the teachers to make equivalent sentences with "may" or "might".

Finally, give the teachers the following situational prompts to practise '<u>must have</u>' and '<u>can't have</u>'. Explain the general situation and do the first prompt yourself as an example:

Situation: The police are looking for Sam Crook

<u>Prompt</u>	<u>Response</u>
1. I'm sure Sam left the country: no-one has seen him for weeks.	He must have left the country.
2. I'm sure he went to Italy: his family are there.	He must have gone to Italy.
3. I'm sure he didn't travel by air: we've checked all the passenger lists.	He can't have travelled by air.
4. I'm sure he went by boat.	He must have gone by boat.

PERMISSION: "MAY" AND "CAN"

1. Point out that <u>may</u> is also used in quite a different sense: for asking and giving <u>permission</u>. "Can" is also used, with almost the same meaning. ("May" is more formal).

Give a few examples, and ask teachers to suggest others:

e.g. You may go now.
Can we play outside?
May I smoke?

Point out that these verbs are especially useful in the classroom: there are many occasions when pupils need to ask permission, and they can be encouraged to do this in English.

Ask teachers to suggest questions the pupils could ask, using "May I?" or "Can I?":

e.g. May I go to the toilet?
Can I speak to my friend?
Can I open my book?
May I leave the class early today?
Can I ask a question?

END OF PART ONE

SESSION ONE PART TWO 60 minutes

ACTIVITY ONE: PRACTISING "CAN" AND "CAN'T"

1. Tell the teachers you will show them how to use oral prompts to make true sentences using "can" and "can't".
Demonstrate the technique using the teachers as pupils.

T: Listen. I can swim. I can walk. I can run.
But I can't fly. I can't drive. And I can't play tennis.

Get the pupils to give true sentences about themselves, using either "can" or "can't".

T: What about you? Swim.
P1: I can swim.
T: And you?
P2: I can swim.
T: Fly.
P3: I can't fly.

And so on, giving other prompts:
e.g. play football
type
whistle
ski

2. After your demonstration, discuss the technique with the teachers. Point out that:

.1 Using prompts (e.g. "swim") instead of questions (e.g. Can you swim?) naturally leads the pupils to give complete answers.

.2 Although the practice is very controlled, pupils must think and are saying something real about themselves.

3. Divide the teachers into pairs or groups of three. Working together, they should write down five (or more) prompts, which could be used for sentences with "can" or "can't". They should of course think of different prompts from the ones you gave.

When they have finished their list, teachers should "try out" their prompts with their partner.

4. Ask a few teachers to come out in turn and use their prompts. The rest of the teachers act as a class.

ACTIVITY TWO: FUTURE PLANS

1. Remind teachers that "may" and "might" are often used to talk about plans for the future which are uncertain. It is easy to imagine situations in which we can practise these verbs.

Give this example: Tell the teachers that you are planning to go to Luxor. They should ask you questions about what you are going to do. Reply fully to their questions, using "may" and "might" as much as possible, to show that you are <u>not sure</u>:

e.g. Where are you going to stay?

- I'm not sure. I may stay at a hotel by the Nile. Or I might stay at a cheaper hotel near the railway station.

What will you do there? Will you visit the tombs?

- Yes, I will. I may go to the Valley of the Kings first. Or I might go to Karnak on the first day, and then go to the Valley of the Kings later.

2. Call one teacher to the front. Tell him he is planning to go to Port Said. Get the others to ask him questions, and ask him some yourself. He should try to use "may" and "might" in his replies.

3. Divide the teachers into their pairs again. Distribute copies of Worksheet One, and ask them to look at Section A. Taking each situation in turn, they should ask each other questions in the same way.

4. As a follow-up, ask different teachers to tell you what their partner plans to do.

ACTIVITY THREE: POSSIBLE EXPLANATIONS

Note: This activity gives practice in "<u>may/might have done</u>". It is for teachers' own language improvement, and is not intended for them to use in their classes.

1. Tell the teachers this situation:

A friend promised to telephone you last night, but he didn't.

Ask them to suggest possible explanations, using "may" or "might". Accept answers referring to the present or the past, and write them on the board:

e.g.

> He may have forgotten
> He might have lost your telephone number
> His phone might be out of order
> His phone might have broken down

2. Divide teachers into their pairs again. Ask them to look at the situations in Section B of their Worksheet, and make up sentences using "may" or "might".

3. Go through the situations together. Ask teachers to give as many explanations as they can for each one.

END OF SESSION ONE

MODULE 31: MODAL VERBS

WORKSHEET ONE Session One Part Two

A: Future Plans

Imagine each of these situations, and interview each other in turn.

A: Ask exactly what your partner is going to do.
B: Reply to your partner's questions. Use may or might if you are not sure!

1. You are planning to go abroad next year.
2. You are planning to get married soon.
3. You are planning to change your job soon.
4. You are planning to give a large party.

B: Possible Explanations

Suggest possible explanations for each of these situations. Use "may/might" and "have done".

1. You haven't seen your neighbours for a week.
2. You see a small boy crying.
3. You see a man lying under a car.
4. You hear a woman screaming.
5. You invited someone to your house yesterday but they didn't arrive.
6. Some friends went to Fayoum for the week end. Four days later, they have still not returned.

☐☐☐ **SESSION TWO PART ONE** 40 minutes

OBLIGATION: MUST

1. Point out that the modal verb must is often used to express strong obligation or necessity:

e.g. You must see a doctor.
I must finish my homework.

Ask teachers to give other examples.

2. Point out that instead of must we can use the verb have to. This is especially used to talk about things we must do regularly:

e.g. I have to get up early (every day).

Like other modal verbs, "must" has no past or future form. So we can use forms of "have to" instead:

e.g. I had to get up early this morning.
He'll have to go to Mansoura next week.

To express the future, we can also use the present tense:

He must go to Mansoura next week.
He has to go to Mansoura next week.

3. Ask teachers a few questions, and tell them to reply using must, have to, or had to:

e.g What must you do in order to become a good teacher?
(I must...)
Is there anything you must do after this session?
(I must/I'll have to...)
What did you have to do yesterday?
(I had to...)
What different things did you have to do when you were:
at school?
at university?
(I had to...)

"MUSTN'T" AND "NEEDN'T"

1. Write these sentences on the board:

You <u>mustn't</u> get out of bed You <u>needn't</u> get out of bed

Ask teachers to tell you the difference between them, and suggest a situation in which each one might be said.

Possible answers:

i) You mustn't get out of bed = Don't get out of bed, you must stay in bed. You might say this to someone who is seriously ill.

ii) You needn't get out of bed = You can stay in bed if you like, it isn't necessary to get up. You might say this to someone who is on holiday.

To make the difference clear, give the Arabic equivalent of each sentence.

<u>Note</u>:

i) In modern English, <u>needn't</u> is used as a modal verb only in the negative form.
ii) We can also use the ordinary verb form "don't need to", or "don't have to". So these sentences mean the same: "You needn't get out of bed" = "You don't need to get out of bed".

"SHOULD" AND "SHOULDN'T"

1. Tell teachers that we use "should" and "shouldn't" to express a weaker kind of obligation. Give these examples:

i) You must see a doctor. (= It's absolutely necessary).
ii) You should see a doctor. (= It isn't absolutely necessary, but it's a good idea: I advise it).

Point out that <u>should(n't)</u> is often used to give <u>advice</u>, as in the example you just gave. Instead of should, we can use <u>ought to</u>, which means the same.

Check that teachers can use these verbs by asking them what <u>other</u> advice they might give to someone who is ill:

e.g. You should get plenty of sleep.
You should go to bed early.
You ought to eat light food.
You shouldn't have too many visitors.

2. Point out that should and ought to have no past tense. So to talk about the past we use this structure:

should(n't)	+	have	+	past participle
ought(n't) to	+	have	+	past participle

Note: This is the same "Past Infinitive" structure as we use with "may", "could", "might", "must" and "can't" (see Session One).

This structure is often used when we criticise things people did, or which we did ourselves. Give this example:

Last night a friend of yours went to bed late. Today he feels very tired. You might say:

You shouldn't have gone to bed so late.
or
You should have gone to bed earlier.

Now give other situations, and ask the teachers to make criticisms, saying what the person shouldn't have done and should have done:

e.g. A man drove his car very fast, and had a crash.
A man stayed out in the sun, and got sunburnt.
You left the gas on, and your dinner was burnt.
You touched a live wire, and got an electric shock.
You ate a big meal, and then slept badly.

REQUESTS, OFFERS AND SUGGESTIONS

Point out that questions using modal verbs sometimes have special uses in conversational English. Mention three of these:

1. Requests (asking people to do things).

To make requests, we can use "could", "would" or "will". Write this example on the board:

Will Would Could	you make me some tea?

There is no real difference in meaning between these forms. "Will" is perhaps slightly more "direct" than the other.

Ask teachers to give a few other examples.

2. Offers

When we offer to do things for people, we often use Shall. Write this example on the board:

Shall I make some tea?

Ask teachers to give a few other examples.

Note: Offers with Shall I? are practised more fully in the module: Talking about the Future (10).

3. Suggestions

We also use Shall we...? to make suggestions: it means the same as Let's... Write these examples on the board:

Shall we go for a walk? Let's go for a walk.

Ask teachers to give a few other examples.

END OF PART ONE

SESSION TWO PART TWO 80 minutes

ACTIVITY ONE: PRESENTING A MODAL VERB

1. Discuss with the teachers how they might present the modal verb "must" to express obligation. Elicit as many ideas as possible, and try to establish these steps in the presentation:

.1 The teacher should give clear examples, to show what the verb means and how it is used:

e.g. I must go to the station today. I must buy a ticket for Aswan.

My mother is sick. I must go home. She needs me - I must go.

I am a teacher. I must come to school every day.

If necessary, the teacher should give a simple explanation in Arabic of the meaning of "must".

.2 The teacher should give a clear model of pronunciation.

.3 The teacher should show the basic structure clearly on the board:

e.g.

I You She We They	must	work write run

2. Ask one or two teachers to come to the front and demonstrate a presentation of "must".

3. Divide teachers into groups of four or five. Ask each group to prepare a similar presentation of the verbs can and can't.

4. Ask one or two teachers to demonstrate their presentation.

If you like, repeat the activity with other modal verbs.

ACTIVITY TWO: PRACTISING A MODAL VERB

1. Give a demonstration of how to practise the modal verb may in class, using the teachers as pupils.

Follow these steps:-

.1 Give a few examples to make the meaning clear:
e.g. I'm not sure what I will do at the week-end. I may go to Alexandria. Or I may visit my friends in Cairo. Or I may stay at home and watch television.

Write one example on the board:

I may go to Alexandria.

Say this in Arabic.

.2 Ask the class to repeat a few times: I may go to Alexandria.

.3 Do a quick substitution drill:

e.g.
T: visit my friends
PP: I may visit my friends.
T: stay at home
PP: I may stay at home.
T: watch television
PP: I may watch television.

.4 Ask a few questions. Get different pupils to give answers using "may":

e.g.
T: What will you do this afternoon?
P1: I may play football.
T: And you?
P2: I may wash my hair.
T: And you?
P3: I may go to sleep.
T: What about next Friday. What will you do?
(etc.)

2. Now ask teachers to tell you the steps you followed, and write them on the board:

1.	Examples given orally. One example on the board.
2.	Short repetition drill.
3.	Substitution drill.
4.	Real questions and answers.

3. Divide the teachers into their groups again. Ask each group to prepare a review of one of these modal verbs (the use is indicated in brackets):

i) should (obligation)
ii) must (obligation)
iii) May I? (asking permission)
iv) can (ability)
v) Shall I? (offers)
vi) needn't (lack of obligation)

They should prepare:

i) a few examples to give orally
ii) a good example for a repetition drill
iii) prompts for substitution practice
iv) questions or situations for freer practice.

4. Choose one teacher from each group to come to the front in turn and demonstrate. The rest of the teachers act as a class.

ACTIVITY THREE: PRACTISING REQUESTS

Tell the teachers you will demonstrate a technique for giving intensive practice in making offers, using Could you...? or Would you...?

Demonstration

.1 T: You are in hospital. I am visiting you there. You ask me to buy you a newspaper. You might say: "Could you buy me a newspaper?" or "Would you buy me a newspaper?"

.2 Get the teachers to make other requests. Give these prompts:

- You want me to call the nurse.
- You've written a letter. You want me to post it.
- You need a stamp for the letter.
- You don't have any money.
- You want to listen to the radio.

(and so on)

After the demonstration, talk about the prompts you gave. Point out that you gave short situations, saying what you need or don't have or want (e.g. You need a stamp for the letter).

Practice

1. Divide the teachers into pairs or groups of three. Ask them to think of five short situations, which they could use to practise requests.

2. When most pairs have finished, ask a few teachers to come to the front to demonstrate.

RESERVE ACTIVITY: ROLE PLAY

Note: This activity is mainly designed to give teachers practice in using modal verbs, and is not intended for them to use in their own classes. However, it is similar to techniques included in the module: Role Play).

1. Ask teachers to imagine this situation: They have gone to work in a different town, and are staying in a teachers' hostel. They want to find out the rules of the hostel: what they can do, what they mustn't do, what they must (or have to) do.

Ask teachers to suggest some of the things they might ask about, and build up a list of topics on the board:

e.g.

rooms washing staying out late meals visitors television

2. Divide the teachers into pairs or groups of three. One person in each pair should be the teacher, the other should be the warden of the hostel. The teacher should ask the warden questions about the topics on the board.

3. When most pairs have finished, stop the activity. Either ask a few pairs to come out in turn and act out their conversations in front of the class, or ask different teachers to tell you what they found out about their hostel.

END OF MODULE

MODULE 31: MODAL VERBS

HANDOUT

1. Ability and possibility: can, could, (be able to).
   He can swim. I can't speak Italian.
   Can you come on Friday?
   I couldn't telephone you yesterday.
   I'll be able to speak to him tomorrow.

2. Uncertainty: may, might, could
   He may/might/could be a policeman.
   They may/might/could go abroad next year.
   She may/might/could have gone home.

3. Certainty: must, can't
   He must be at least 70 years old.
   He can't be less than 70 years old.
   He must have missed the bus.
   He can't have got lost.

3. Permission: may, can
   May I leave the class?
   Can we open our books?

4. Obligation: must, (have to), mustn't, needn't
   You must see a doctor. I must speak to him.
   She has to get up at 6 o'clock every day.
   I had to work hard when I was young.
   You mustn't get out of bed. (= you must stay in bed)
   You needn't get out of bed. (= you can stay in bed if you like)

5. Obligation: should, shouldn't, ought to, oughtn't to
   You should sleep for at least 8 hours.
   You shouldn't smoke so much.
   He ought to have remembered her birthday.
   They shouldn't have spent so much money.

6. Requests, Offers, Suggestions

Requests:	Will you make some tea? Could you lend me some money?
	Would you post this letter?
Offers:	Shall I turn on the radio?
Suggestions:	Shall we go to the cinema?

MODULE 32: THE PRESENT PERFECT TENSES

SESSION ONE

Part One — 45 minutes

Introduction
Forming the Present Perfect Simple
Recent events
Experience
"Has been" and "Has gone"

Part Two — 75 minutes

Presentation techniques
Have you ever...?
Preparations

SESSION TWO

Part One — 45 minutes

"State" verbs
"For" and "Since"
How long?

Part Two — 75 minutes

Giving examples
Questions with "How long?"
Using blackboard cues

CONTENTS

1 Worksheets

There are two Worksheets. Enough copies should be made to give one to each pair of teachers.

2 Handouts

There is one Handout. A copy should be given to every teacher to take away at the end of the training session.

GENERAL NOTES FOR THE TRAINER

This module focusses on a language area.

The aims of this module are:

1. To increase teachers' familiarity with the Present Perfect Simple and Continuous tenses in English.

2. To give teachers a variety of techniques for teaching these tenses effectively.

3. To improve teachers' own fluency in using the Present Perfect tenses.

The first part of each session is mainly concerned with language, and is designed to remind teachers of how the Present Perfect tenses are formed, how they are used, and what other language is associated with them.

The second part of each session is mainly concerned with how to teach the Present Perfect tenses, but incidentally gives teachers further language practice.

Many of the teaching techniques included in this module are also dealt with in other modules, especially:

Presenting Structures (5)
Asking Questions (4)
Practising Structures (7)
Using the Blackboard (3)
Meaningful Practice (14)

Note: You may wish to give teachers a list of common past participles. If so, you should distribute copies of the Handout from module 17 at Level Two: The Past Tenses.

SESSION ONE PART ONE 45 minutes

INTRODUCTION

Tell the teachers that in this Session you will be concerned with the Present Perfect Simple tense. Check that teachers know what this is by quickly asking for a few examples, but do not go into details about how the tense is formed or what it is used for at this point.

Make these points:

.1 Forming the Present Perfect Simple is quite easy. The difficulty which most learners have is knowing how it is used. Even very advanced learners of English are sometimes unsure exactly when to use it.

.2 Grammar books often give explanations or "definitions" of the Present Perfect Simple: for example, "it is used for past events which are relevant to the present"; "it expresses indefinite time in the past"; "it is used to refer to the past from the standpoint of the present". While "definitions" like these may be true, they are not usually very helpful to the learner - they don't have much meaning unless we already know how to use the Present Perfect Simple. Teachers should certainly not give explanations like these to their pupils.

.3 A much better way is to give plenty of examples in typical situations. In this way pupils can gradually get a feeling for how the tense is used.

FORMING THE PRESENT PERFECT SIMPLE

1. Check that teachers can form sentences using the Present Perfect Simple. Build up a table like this on the board, getting the teachers to tell you what to write:

I You We They — have	stopped	smoking
He She — has	given up	

Point out that the tense is formed from have + Past Participle. Check that teachers know the reduced forms: I've, you've, he's, etc.

2. Talk about Past Participles. Point out that:

i) with regular verbs, they are the same as the past tense form: they end in -ed.

ii) with irregular verbs, they must be learnt individually: they are not always the same as the past tense. (Unfortunately, most common verbs have irregular past participles).

As a check, call out these verbs and ask teachers to give you a sentence for each, using the Present Perfect Simple and based on the table on the board:

cook	be	do	make
write	have	visit	begin
see	eat	study	draw
wake	take	give	fall

3. Ask teachers to construct some negative and question forms from the table on the board:

e.g. I haven't stopped smoking.
He hasn't given up smoking.

Have you given up smoking?
Has she stopped smoking?

If necessary, write examples on the board.

RECENT EVENTS

1. Explain that we commonly use the Present Perfect Simple to talk about completed recent events: things we have done recently, things other people have done, things which have happened.

The sentence "I've given up smoking" is an example of this. Give this example of a situation in which you might say the sentence:

You are in a taxi. The driver offers you a cigarette.
You say: "No thanks. I've given up smoking".

Point out that you are not interested in saying when you gave up smoking, but just the fact that you have given up. We don't know when - maybe yesterday, maybe a few hours ago - it isn't

important. If we may say when something happened, we must use the Past Simple:

> I gave up smoking yesterday/a week ago.
> When I went to England, I gave up smoking because cigarettes were so expensive.

2. Show these other examples on the board or on an overhead projector. Leave a space under this list, as you will add examples of other uses of the Present Perfect later in the Session. For each example, ask teachers to suggest a situation in which the sentence might be said. Encourage them to do this as fully as possible, suggesting what other people might say, what they might be doing, etc.

PRESENT PERFECT SIMPLE

1. RECENT EVENTS

   1. He's finished his homework.
   2. Have you closed all the windows?
   3. I've lost my wallet.
   4. They've moved to Mansoura.
   5. My wife has had a baby.
   6. There has been a train crash.

If you like, contrast each sentence with similar sentences using the past simple and a time expression:

> e.g. He finished his homework an hour ago.
> Did you close all the windows last night?
> I lost my wallet while I was sitting on the beach.

3. Write these words on the board:

already
just
yet
recently

Point out that these words are often used with the Present Perfect Simple, when talking about recent events. Ask teachers to give you examples using each word. Establish that:

.1 already and just are usually used in positive sentences, and come between "have/has" and the past participle:

e.g. I've just seen Hamdi.
I've already had my breakfast.

.2 yet is used in negative sentences and questions, and comes at the end:

e.g. Have you paid the electricity bill yet?
He hasn't woken up yet.

Note: We can also use still in negative sentences: "He still hasn't woken up!" It is more emphatic than yet. Mention it only if teachers ask you about it.

.3 recently can be used with either the Present Perfect Simple or the Past Simple:

e.g. I've recently stopped smoking.
I recently stopped smoking.

EXPERIENCE

1. Explain that another common use of the Present Perfect Simple is to talk about what we have done at some time in our lives: in other words, our experience.

Write these examples on the board:

i) I've been to London.
ii) Have you ever eaten molokhiya?

Give examples of a situation in which each sentence might be said:

i) Someone tells you about London in great detail - he describes the houses, the buses, the policemen, etc. You say: "Yes, I know what these things look like. I've been to London. I've seen them".

ii) You are talking to a foreigner, and you want to know if he is familiar with Egyptian food. So you ask him: "Have you ever eaten molokhiya?"

Point out that time is not mentioned. In Example (i), you are not interested in when you went to London, but in the fact that you have been there - it is part of your experience. Again, if we refer to time, we must use the Past Simple tense:

e.g. I went to London last April
when I was 20

Did you eat molokhiya last night?
while you were in Cairo?

2. Explain that we can use general frequency words with the Present Perfect Simple, when talking about experience. Write these words on the board:

ever	often	twice
never	many times	three times, etc.

Ask teachers to give you examples using each word;

e.g. Have you ever been to London?
I've never eaten molokhiya.
I've often been to London.
I've eaten molokhiya many times.

3. Write these examples on the board (or show them on the overhead projector), adding them to the examples you have already displayed under the heading 'PRESENT PERFECT SIMPLE'. Ask teachers to suggest a situation in which each sentence might be said.

2. EXPERIENCE

1. I've studied engineering.
2. She's never flown in an aeroplane.
3. Have you ever appeared on television?
4. Have they visited the Egyptian Museum?

"HAS BEEN" & "HAS GONE"

1. Write these examples on the board:

i) He's been to Fayoum.

ii) He's gone to Fayoum.

Ask the teachers what the difference is between the sentences.

Establish that:

.1 "He's been to Fayoum" means that he went there recently, but then came back - he is <u>not</u> there now; or, that he has visited Fayoum at some time in his life (perhaps more than once).

.2 "He's gone to Fayoum" means that he went there recently and he is in Fayoum now.

.3 So "He has been to ..." means "He has gone to (a place) and come back again".

Give a few examples to make this difference clear:

e.g. He's been to the shops. (= He's come back again)
He's gone to the shops. (= He's still there)

He's been to the hairdresser's. (He's had his hair cut)
He's gone to the hairdresser's. (He's having his hair cut)

She's been abroad. (She was in Saudi Arabia, but now she's back in Egypt)
She's gone abroad. (She's in Saudi Arabia now)

END OF PART ONE

SESSION ONE PART TWO

75 minutes

ACTIVITY ONE: PRESENTATION TECHNIQUES

1. Begin by asking teachers to think of the Present Continuous. Ask them: What is the clearest way to show the meaning of this tense?

Answer: i) By performing actions, or getting a pupil to perform actions, and describing them: "Look - I'm writing on the board", "Amal is opening her book".

ii) By describing simple drawings (on the board or on flashcards): "Look at this boy - he's swimming".

2. Point out that we can use the first technique to show the meaning of the Present Perfect Simple tense (the second technique will be dealt with in Session Two).

Demonstrate this, showing how to contrast the Present Perfect Simple with the Present Continuous and "going to":

(Move towards the door) Look - I'm going to open the door.
(As you open the door): Now I'm opening the door.
(Stand beside the open door). Look - I've opened the door.
(Close the door quickly). I've closed it again.

Write on the board:

	opened	
I've		the door
	closed	

3. Write these sets of verbs on the board:

1. pick up, put down
2. draw, write, clean
3. give, take back, give back
4. put on, take off
5. stand up, sit down

Ask teachers to suggest ways of showing the same three tenses, using each set of verbs. Each time, ask one teacher to come to the front and demonstrate.

Points to watch for:

i) The teacher should say "I'm going to..." before he performs the action.

ii) The teacher should continue the action long enough to show that he is performing it as he is saying "Now I'm...-ing..".

iii) The teacher should say: "Look - I've...-ed.." immediately after performing the action.

iv) The teacher should give several examples, using all the verbs in the set.

ACTIVITY TWO: HAVE YOU EVER...?

1. Explain that when we talk about our experiences we often begin by using the Present Perfect Simple, and then continue using the Past Simple.

Give this example (either give the whole conversation yourself, or act it out with a colleague):

Have you ever been to Mersa Matruh?
- Yes, I have.
When did you go there?
- Last summer. I stayed for two weeks.
Did you go alone?
- No, I went there with my family.

Ask teachers to tell you what questions you asked. Point out that:

.1 The first question uses the Present Perfect Simple - no time is mentioned.

.2 To ask and answer about the details - when, how long, who with, etc., we use the Past Simple.

Ask teachers to suggest other questions they could ask using the Past Simple to find out more details:

e.g. Did you enjoy it? What did you do there? etc.

2. Give every teacher a copy of Worksheet One, and ask them to look at Section A. Ask teachers to make questions using the prompts:

e.g. Have you ever visited Assiut?
Have you ever been swimming in the sea?

Ask two or three of the questions yourself, and get one of the teachers to answer. Each time, continue with further questions using the Past Simple:

e.g. Have you ever visited Assiut?
Yes, I have.
When did you go there?
In the summer.
Did you visit friends there? etc.

3. Divide the teachers into pairs or groups of three. They should have similar conversations in pairs, based on the verbs on their worksheet.

4. Ask teachers to write three questions with "Have you ever...?" which they could ask their own pupils. Encourage them to think of interesting, original questions, and ones to which the pupils would naturally answer "Yes".

When most teachers have finished, ask them to read out their questions.

ACTIVITY THREE: PREPARATIONS

1. Explain that a common use of the Present Perfect Simple is to check that other people have completed the things they should do.

Give this example: Before children go to school in the morning, they should clean their teeth, comb their hair, clean their shoes, etc. So a mother might check that her child has done these things by asking:

Have you cleaned your teeth?
Have you combed your hair?
etc.

Get teachers to suggest other questions.

2. Ask teachers to look at Section B on the Worksheet. Discuss what they should do in preparation for each of the activities:

e.g. i) buy a ticket/ reserve a seat/ buy some chocolate/ buy a newspaper/ pack some sandwiches, etc.

3. Divide the teachers into their pairs again. They should imagine that they are about to do each of the activities. One person in each pair should check that his partner has done everything:

e.g. i) Have you bought the tickets?
- Yes - here they are.
And have you reserved seats?
- No - it isn't necessary.
etc.

When most pairs have finished, stop the activity. Ask one pair to act out each conversation in front of the whole class.

END OF SESSION ONE

MODULE 32: THE PRESENT PERFECT TENSES

WORKSHEET ONE Session One Part Two

PRESENT PERFECT SIMPLE

Section A: Have you ever...?

1. Make up questions with "Have you ever..?" using these verbs:

1.	visit	4.	speak
2.	swim	5.	see
3.	watch	6.	ride

2. Have conversations with your partner. Begin: "Have you ever...?" Then ask other questions (When...? Where...? Who...? etc.) using the Past Simple.

Section B: Preparations

1. What preparations should you make if you are going to:

   i) go on a long journey by train
   ii) give a birthday party
   iii) leave your flat empty for a month
   iv) get married

2. Now imagine that your partner is about to do each of these things. Check that he has made all the necessary preparations. Ask: "Have you...?"

SESSION TWO PART ONE 45 minutes

PRESENT PERFECT CONTINUOUS

1. Tell the teachers that in this session you will deal with the Present Perfect Continuous tense.

Write the basic structure of this tense on the board:

HAS HAVE	BEEN + VERB + -ING

Give these three examples to show how the tense is used:

i) I am talking to you now. I started talking a few minutes ago, and I am still talking. So - I have been talking to you for a few minutes.

ii) I have a friend. He's English, but he's living in Cairo. He came to Cairo last June. So - he's been living in Cairo since June. He's still living there now.

iii) Imagine this situation: A man is waiting at the bus stop. He came there half an hour ago, but he's still waiting - the bus hasn't come yet. So - he's been waiting for half an hour.

Now ask teachers to try to remember the three sentences in your examples which used the Present Perfect Continuous.

Establish that:

1. We often use this tense followed by expressions of time with for or since.

2. We use it to talk about activities which started in the past and are still going on; we use it to say how long these activities have been going on up to now. Point out that many languages, including Arabic, use the present tense to express this idea.

Show this table on the board or overhead projector:

PRESENT PERFECT CONTINUOUS				
I You We They	have	been	waiting talking eating	for an hour since 2 o'clock
He She	has			

If you like, ask teachers to read sentences from it aloud. Then ask them to give examples using other verbs: e.g. teach, sit, learn.

"STATE" VERBS

1. Point out that some verbs have no continuous form. (They are called "State" or "Stative" or "Non-progressive" verbs). Write the commonest on the board:

be have know

With these verbs, we use the Present Perfect Simple instead of the Present Perfect Continuous.

Give these examples:

He's been in Cairo for a year.
He has had his car for years.
I've known him since 1950.

Note: There are many other "state" verbs: believe, think, realise, expect, like, enjoy, appreciate, admire, etc. Mention them if teachers seem interested.

2. Point out that some verbs can be used in either the simple or the continuous form, with very little difference in meaning.

Write the commonest verbs of this kind on the board:

live work study	stay feel

With these verbs, we can use either the Present Perfect Simple or the Present Perfect Continuous, to talk about activities continuing up to the present:

He's	liv<u>ed</u> <u>been</u> liv<u>ing</u>	here for a year

Ask teachers to give you other examples, using the other verbs on the board.

3. Explain that some of the verbs you have mentioned have two slightly different meanings. When they are used with one meaning, they have no continuous form; but when they are used with the other meaning, they <u>can</u> have a continuous form.

Write these examples on the board, and ask the teachers to discuss any differences in meaning in the verb used:

'HAVE': 1. He's had his car for years.
2. He's been having trouble with his car.

Invite suggestions from the teachers. Establish that in the first example, the verb 'have' is used with the meaning of 'to possess' or 'to own', and does not have a continuous form. In the second example, the same verb is used to mean 'to experience' and <u>can</u> be used in the continuous form.

Ask teachers to consider the verb 'think' and think of two example sentences, one in which the verb cannot be used with the continuous form and one where it can.

e.g. I think you're right. (= I <u>believe</u> you're right)
I've been thinking about you (Here 'think' refers to the <u>activity</u> of thinking, not to an opinion or a belief).

"FOR" AND "SINCE"

Write this example on the board, leaving gaps:

He's been here	______ a week ______ Tuesday

Ask teachers what words should fill the gaps.

Establish that:

i) We use for with lengths (or periods) of time: an hour; a day; 3 days; a year; a long time; ages; etc.

ii) We use since with points of time (the "starting point"): 7 o'clock; midnight; Sunday morning; August 1st; 1965; etc.

Check that teachers understand the difference by giving these time expressions and asking them to make sentences with for or since:

5 hours, a year, 1960, last year, breakfast time, years, a few minutes, 3 o'clock, ages.

HOW LONG

1. Refer to the substitution table showing examples of sentences with the Present Perfect Continuous tense which you put up on the board (or showed on the OHP) earlier in the Session. Ask teachers to make questions with How Long?, to which these sentences could be replies.

Then show this table on the overhead projector:

		I		
		you		
	have	we		waiting?
How long		they	been	talking?
				eating?
		he		
	has	she		

END OF PART ONE

SESSION TWO PART TWO

75 minutes

ACTIVITY ONE: GIVING EXAMPLES

1. Point out that, in order to show the meaning of the Present Perfect Continuous, it is important to give examples.

Ask teachers if they can remember the three examples from the beginning of the session. Remind them that you introduced the new tense through other tenses: the Simple Past and the Present Continuous.

e.g. He's living in Cairo. He came to Cairo last June.

He came to the bus stop half an hour ago. He's still waiting there.

This gives a "framework" for the new tense, and helps to show its meaning.

2. Write these verbs on the board:

read	play
sing	work

Divide the teachers into pairs. Ask them to:

i) think of an example of each verb, using the Present Perfect Continuous.

ii) think of a "background" situation through which they could show what the example means.

3. When most pairs have finished, stop the activity. Ask different pairs to tell you the situations they thought of.

If you like, ask a few teachers to demonstrate presenting each verb.

ACTIVITY TWO: QUESTIONS WITH "HOW LONG?"

1. Point out that it is important to give pupils practice in asking questions as well as answering them. An easy way to practise questions with "How long...?" is to give simple sentences in the present tense.

Give this example:
Say: "I'm engaged".
Get teachers to ask a natural question with "How long...?"

Answer: "How long have you been engaged (for)?"

2. Distribute copies of Worksheet Two, and ask teachers to look at Section A.

Read out the sentences in turn, and get teachers to suggest suitable questions with "How long...?"

Note: The questions in (1) all use the verbs be or have; the questions in (2) use other verbs.

e.g. Kamal has a video recorder
- How long has he had it (for)?

3. Divide the teachers into pairs and ask them to look at (3) on the worksheet. They should ask each other the questions and invent replies, as in the example.

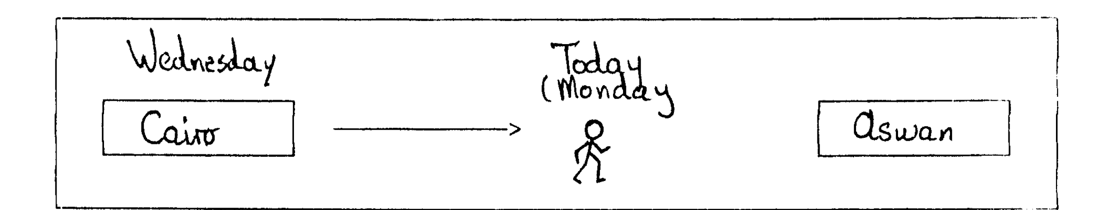
4. Tell teachers to look at the fourth task and to write down three real questions with "How long...?" which they could ask their pupils.

Then ask teachers to read out their questions. If you like, ask a few teachers to come to the front and ask their questions to the others as if they were a class.

ACTIVITY THREE: USING BLACKBOARD CUES

Give an example of how duration can be indicated by drawings or symbols. Build up the picture below, working from left to right and talking as you write.

1. Last Wednesday Ahmed left Cairo to walk to Aswan.
2. Today is (Monday).
3. He is still walking. Look. He's walking.
4. He's been walking for (five) days now.



Ask teachers to look at the five sentences in Section B of the Worksheet. Ask for volunteers to demonstrate a presentation using blackboard cues.

Points to watch for:

i) The teacher should work from left to right (as with writing).

ii) The teacher should indicate the starting time on the left.

iii) The teacher should indicate the continuing action with an arrow downwards, to mark the present moment. This can be this year, this day, this moment.

Note: A rising sun can indicate morning, a setting sun the evening. A clock face can show time, etc.

END OF MODULE

MODULE 32: THE PRESENT PERFECT TENSES

WORKSHEET TWO Session Two Part Two

Section A: Questions with "How long...?"

1. Look at these sentences. For each one, respond with a suitable question with "How long...?"

   .1 Kamal has a video recorder.
   .2 He's still in the bath.
   .3 She's a teacher.
   .4 They are on holiday.
   .5 Poor Magdi has flu.
   .6 There's a new cafe on the corner.

2. .1 The children are playing.

   .2 I'm learning Italian.

   .3 Hana is still talking on the telephone.

   .4 The manager is waiting for you.
   .5 He's working at the Nile Bank now.
   .6 My son goes to a new school now.

3. Now ask each other the questions, and give answers:

   e.g. The children are playing/
   - How long have they been playing?
   - (They've been playing) for an hour.
     since 5 o'clock.

4. Think of three real questions with "How long...?" which you could ask your pupils.

Section B: Using Blackboard Cues

.1 He has been working at the bank for five years.
.2 He's been watching television for 3 hours.
.3 They've been playing football all day.
.4 He's been in hospital for a week.
.5 I've been learning English for nine years.

MODULE 32: THE PRESENT PERFECT TENSES

HANDOUT:

A: Present Perfect Simple

1. It is used to talk about recent actions; where the time is not specific.

   e.g. Have you finished the washing up?
   I've decided to leave my job.

2. It is used to talk about achievements.

   e.g. Have you studied the whole book (yet)?
   We've (already) finished our homework.

3. It is used to talk about experiences.

   e.g. Have you (ever) flown in a plane?
   He's (never) been to America.

B. Present Perfect Continuous

1. This tense is used to talk about an action which began in the past and is still going on.

   e.g. How long have you been working as a teacher?
   They've been talking all night.

2. It is often used with "for" or "since".

   e.g. He's been working here for two years/since 1982.

Presentation

1. Contrast of tenses. It is (1989). I am a teacher. I began teaching in (1985). I've been teaching for four years.

2. Blackboard Cues.
   Look, Tasweer started to watch T.V. at six o'clock.
   Now it's ten o'clock. She's still watching it.
   She's been watching T.V. for four hours.

MODULE 33: STRESS, RHYTHM AND INTONATION

SESSION ONE

Part One — 60 minutes

Introduction
Intonation
Stress
Showing stress patterns in class
Weak forms of words

Part Two — 60 minutes

Clapping stress
Stressing key words
Reduced vowels

SESSION TWO

Part One — 60 minutes

Changing stress
Rhythm of spoken English
Practising stress and intonation in class

Part Two — 60 minutes

Stress patterns
Using the textbook
Rhythm game

CONTENTS

1 Worksheets
There are three Worksheets, one for Session One and two for Session Two. Copies should be made to give to the teachers. They can share them in pairs if necessary.

2 Handouts
There is one Handout. A copy should be given to every teacher to take away at the end of the training session.

Note:

For Activity Two in Session Two Part Two, teachers will need copies of Welcome to English III SB, if it is not possible to make sufficient copies of Worksheet Three.

GENERAL NOTES FOR THE TRAINER

The aims of this module are:

1. To sensitise the teachers to:

   i) intonation (rise and fall only),
   ii) stressed and unstressed syllables,
   iii) stress patterns in words and phrases,
   iv) the rhythm of English.

2. To give the teachers practice in speaking, using these features.

3. To show ways of teaching these features to pupils.

RELATED MODULES

This module builds upon the three Pronunciation modules at Level Two (Nos. 18, 19 and 20) and the module on _Teaching Pronunciation_, number 29 in this volume. This module considers the "supra-segmental" features of English speech, that is the features of pronunciation which occur in connected speech, beyond the level of the individual sounds of the language. These features, relating mainly to the stress, rhythm and intonation of the language, were not covered in the previous pronunciation modules.

Although phonetic script is not used extensively in this module an ability to make the _sounds_ of English and to listen accurately is assumed. The module _Teaching Pronunciation_ deals with pedagogical approaches to individual sound problems. The level four module _Study Skills_ (42) will give practice in reading phonetic script and stressing the marked syllables.

SPECIAL NOTE

IPA Script is used in this module, as in the pronunciation modules. The spoken model is "Received Pronunciation", or standard educated southern English. Stressed syllables are indicated by a dash just before the stressed syllable:

e.g. presen_ta_tion /preznˈteɪʃn/

SESSION ONE PART ONE 60 minutes

INTRODUCTION

1. Explain the aims of this module:

   i) to help teachers identify the main sound patterns of English;
   ii) to give practice in using natural sound patterns;
   iii) to show ways of teaching these sound patterns to pupils.

2. Explain that all languages have a different "music". Experiments have shown that American mothers can distinguish the babbling of an American baby of about six months from recordings of a Chinese baby, a Russian baby or an Arab baby; the other three babies all sound the same to her. In the same way, a Chinese mother can identify a Chinese baby, and so on. This shows that there is a recognisable "music" in each language, and that babies can identify it, even before they can produce words.

The "music" of English and other languages is made by means of intonation and stress. You will talk about these in turn.

INTONATION

1. Begin by asking the teachers: What is intonation?

Answer: It is part of the "music" of the language: it is the way the voice goes up and down as we speak. It is not the same as the stress or the rhythm of the language.

Point out that intonation is very important in expressing meaning. Through our intonation we express our feelings: surprise, pleasure, disbelief, anger, gratitude, etc.

2. Point out that the same words or phrases can be made to express different feelings by changing the intonation.

To make this clear, ask teachers to say "Thank you" in two different ways (making an appropriate facial expression at the same time):

   i) To express genuine gratitude
      (↘ - from high to low)

   ii) To acknowledge something unimportant
      (↗ - from low to high).

Ask them to do the same with "No":

i) As if to question a refusal:
e.g. A: Have some water.
B: No, thanks.
A: No?
(↗ - from low to high).

ii) As a firm refusal:
e.g. A: Can I have an ice cream, Mummy?
P: No!
(↘ - from high to low).

3. Point out that intonation patterns are quite complex, and it is easier to acquire them naturally than to try to learn them consciously. In general, English intonation is not difficult, as it is similar to Arabic.

Teachers should be aware of the two basic intonation patterns of English:

i) Rising tone - used in asking Yes/No questions, and to express surprise, disbelief, etc. The voice rises sharply on the stressed syllable. For example:

↗ Really?	Do you want some ↗ tea?

ii) Falling tone - used for normal statements and commands. It is also common in Wh- questions. The voice rises slightly earlier in the sentence and then falls on the key word being stressed. For example:

A ticket to As↘wan, please.	What's your ↘name?

4. Ask the teachers: How can we show intonation patterns in class? There are two main techniques:

.1 With arm and hand movements, like the conductor of an orchestra.

.2 On the blackboard, by drawing arrows pointing up or down. For example:

↗ What?	↘ Yes!

STRESS

Point out that it is very important for teachers to understand the concepts of <u>syllables</u> and of <u>reduced</u> (or weak) <u>vowels</u>.

1. Make sure that teachers understand what a <u>syllable</u> is. Say a few short sentences, and ask teachers to count the syllables in each:

e.g. He/ came/ yes/ter/day (5 syllables)
He's/ ve/ry/ tired (4)
An/ in/te/lli/gent/ boy (6)

2. Point out that most words with two or more syllables have one "strong" (or stressed) syllable and two or more "weak" (or unstressed) syllables. Often the vowel in the weak syllables is pronounced as /ə/ or /ɪ/. We call these <u>reduced vowels</u>.

Give some examples:

e.g. i) Asi<u>a</u>, <u>a</u>part: the "a" is pronounced as /ə/

ii) b<u>e</u>tween, perf<u>e</u>ct: the "e" is pronounced as /ɪ/

iii) in "able", "table", the "a" is pronounced /eɪ/;
in "vegetable", "syllable", it is reduced to /ə/

iv) in "day", the "ay" is pronounced /eɪ/;
in "Monday", "Tuesday", it is reduced to /i/

3. Write some words on the board. Ask teachers to say them, paying special attention to the <u>stress pattern</u> and to the <u>reduced vowels</u>. Afterwards, write the phonetic script and the stress pattern beside each word. Then ask teachers to practise saying them again.

Word	Pronunciation	Stress
event	ɪvent	• —
trousers	trauzəs	— •
sausage	sɒsɪdʒ	— •
balloon	bəlu:n	• —
women	wɪmɪn	— •
suppose	səpəʊz	• —
glasses	gla:sɪz	— •

Draw teachers' attention to the fact that the vowels in all the unstressed syllables (represented by a dot) are reduced to /ə/ or /ɪ/.

SHOWING STRESS PATTERNS IN CLASS

1. Ask teachers to suggest some ways of showing stress patterns in class. Discuss these techniques, either demonstrating them yourself, or asking some of the teachers to do so:

Using your voice

- Saying the sentence, exaggerating the difference between stressed and unstressed syllables.
- Representing each syllable with a sound, e.g. a kilo of sugar = de-DA-de-de-Da-de

Using the blackboard

- Writing dots and dashes, as you did just now.
- Underlining the stressed syllable: e.g. event, perfect.
- Writing in heavier letters, or using different coloured chalk: e.g. My father. (This technique is used in Welcome to English and is suitable for use on wall displays.)
- Drawing large and small boxes, representing stressed and unstressed syllables. For example:

photograph   photographer

Using gestures

- Using arm movements, giving a stronger gesture for the stressed syllable.
- By clapping your hands, clapping more loudly for the stressed syllable.

2. Write these words on the board, and ask teachers to come out and show the stress pattern of each using boxes above each word. (Leave enough space between each word for them to do this).

(to) present	(a) present
presentation	representation
represent	representative

Now rub out the boxes and choose teachers to underline the stressed syllables.

Finally, rub out the underlinings and ask teachers to demonstrate the stress pattern, using arm movements, and to repeat the words.

Note: Pay attention to the reduced vowels in some of the unstressed syllables: e.g. /ɪ/ in /prɪˈzent/

3. Ask the teachers to look at the words on the board. Ask them if they can see any rules which determine the stress pattern.

Establish that there are regularities (e.g. "-ation" is always stressed), but there are no simple, absolute rules. It is always best to check the stress of a word in a dictionary.

Point out that in dictionaries stress is usually indicated by a small line before the stressed syllable:

e.g.

/ˈletə/	(letter)
/əˈlaʊ/	(allow)

Emphasise that this is not a good way to indicate stress in class, as it can be confusing.

WEAK FORMS OF WORDS

1. Explain that in natural speech many more vowels become weak as more words lose their stress.

Give these examples:

bread and cheese	/bred ən tʃiːz/ —— • ——
look at us	/lʊk ət ʌs/ —— • ——

In these sentences, "and" and "at" are unstressed, so the vowel is reduced to /ə/ in each case.

2. Make these points:

.1 The vowels in many conjunctions and prepositions (e.g. 'and', 'but', 'at', 'for', 'of') are normally reduced unless the word is being specially stressed (e.g. "Bread and cheese - both of them"). These words are

therefore said to have strong and weak forms - strong when the word is given special stress, and weak when it is not.

.2 Using the weak forms of these words by reducing the vowels in them (usually to /ə/) is a feature of normal spoken English - it is not "uneducated" or "substandard" usage.

.3 Teachers should try to use weak forms in their own speech in the classroom, and encourage their pupils to do so. Otherwise, pupils will have great difficulty in understanding native speakers of English.

.4 Teachers should always introduce new words in sentences, not just in isolation, so that the reduced vowels become evident.

3. Give some examples of words which are regularly reduced (i.e. used in their weak forms) in natural speech. Write the words on the board, but say the complete phrases and ask teachers to repeat them:

of	/əv/	- a pound of sugar
for	/fə/	- ten for a pound
but	/bət/	- small but clever
was	/wəz/	- he was late
can	/kən/	- we can do it
as	/əz/	- as soon as possible
an	/ən/	- give me an orange

END OF PART ONE

SESSION ONE PART TWO

60 minutes

ACTIVITY ONE: CLAPPING THE STRESS

1. Remind teachers that an effective way to practise correct stress in class is to clap the stress pattern of a word while pupils repeat it. The teacher gives a loud clap on the stressed syllable, and quiet claps on the unstressed syllables. He can also ask pupils to nod their heads as they say the stressed syllable.

Give a demonstration of this, drilling 'a pencil' (quiet-loud-quiet), and then 'yesterday' (loud-quiet-quiet). Pay attention to the reduced vowels: /ə 'pensəl/, /'jestədi /.

2. Ask teachers to come to the front in turn and drill other words in the same way. Use these words and any others from the textbook:

uniform	monuments
Alexandria	grandmother
engineer	disappointed
tomato	collection
beautiful	attractive

Points to watch for:

i) The teacher should give a model first, saying the word himself and clapping, while pupils listen.

ii) The teacher should insist on the pupils pronouncing reduced vowels where appropriate.

ACTIVITY TWO: STRESSING KEY WORDS

1. Point out that in a sentence, the key words which carry the main message are also the ones that are stressed.

Write these examples on the board, and ask teachers to identify the key words:

1. Shut the door, please.
2. Would you pass the salt?
3. Could you lend me a pound?

Answers: 1. shut, door. 2. pass, salt. 3. lend, pound.

Now ask teachers to say each sentence, stressing the key words.

2. Distribute copies of Worksheet One and ask teachers to look at Part A of the Worksheet. They should read out each sentence round the class. Make sure that they stress the key words:

I i) (What), eat
ii) (something), drink
iii) cold, drink
iv) (glass), tea

II i) (have), tea
ii) (like), cold, drink
iii) coffee
iv) (glass), water, fine

III i) not, me, (thanks)
ii) not, now
iii) nothing, (thanks)
iv) not, thirsty

3. Divide the teachers into pairs or groups of three. Ask them to offer each other different things, and either accept or refuse. They should use the expressions on their worksheet, subtituting different items, and pay attention to the stress pattern of what they say.

As a check after the activity, you can ask a few pairs to repeat some of their conversations in front of the others.

ACTIVITY THREE: REDUCED VOWELS

1. Ask teachers to look at Part B on their worksheets. Point out that each sentence includes at least one reduced vowel (/ə/ or /ɪ/). Ask teachers to read the sentences aloud, paying attention to the reduced vowels.

The correct pronunciation of the sentences is:

1. ə peər‿əv ʃu:z
2. bred ən tʃi:z
3. ðə bɔɪ ðət aɪ sɔ:
4. əz gʊd əz gəʊld
5. ʃi:z ət həʊm
6. ðə gɜ:lz ə leɪt
7. hi: wəz hɪə
8. tu: bɔɪz həv fɪnɪʃt
9. aɪ kən swɪm
10. aɪd laɪk səm kɒfɪ

2. Look at the first sentence again. Point out that there are many other similar expressions with "a + noun + of + noun": a box of books, a packet of tea, a loaf of bread, a bag of flour, a pair of trousers. In all of them, "of" is reduced to /əv/. Ask teachers to give other examples.

Look at the other sentences in the same way. For each one, ask teachers to think of similar expressions substituting the key words but retaining the same reduced words. Focus on the pronunciation of the reduced vowels.

END OF SESSION ONE

MODULE 33: STRESS, RHYTHM AND INTONATION

WORKSHEET ONE Session One Part Two

A. STRESSING KEY WORDS

1. Read these sentences aloud, stressing the key words.

2. In pairs, make offers, and either accept or refuse. Use the expressions below, but substitute different items.

I
i) What would you like to eat?
ii) Shall we have something to drink?
iii) How about a cold drink?

II
i) Can I have some tea?
ii) I'd like a cold drink.
iii) I'll have coffee, please.
iv) I'll just have a glass of water.
v) A glass of water would be fine.

III
i) Not for me, thanks.
ii) Not just now, thanks.
iii) Nothing for me, thanks.
iv) I'm not really thirsty, thank you.

B. REDUCED VOWELS Session One Part Two

Read the phrases below, stressing the key words and <u>reducing</u> vowels where appropriate.

1. A pair of shoes.
2. Bread and cheese.
3. The boy that I saw.
4. As good as gold.
5. She's at home.
6. The girls are late.
7. He was here.
8. Two boys have finished.
9. I can swim.
10. I'd like some coffee.

SESSION TWO PART ONE 60 minutes

CHANGING STRESS

1. Point out that the stress pattern of a sentence will vary according to the context in which it is said. Write this example on the board:

I saw Magda at the market today.

.1 Ask teachers to say the sentence, and establish that normally we would stress "Magda" and "market" about equally. So the stress pattern would be:

I saw Magda at the market.

.2 Now ask teachers to imagine that the speaker had not seen Magda for a long time, and thought she had moved to another town. Ask them to say the sentence again, and establish that in this context just "Magda" would be given special stress, to indicate surprise. So the stress pattern would be:

I saw Magda at the market.

.3 Now ask teachers to imagine that the speaker was surprised to see Magda at the market, because normally she never does her shopping there. Ask them to say the sentence again, and establish that this time 'market' would be given special stress:

I saw Magda at the market.

2. Now show how the stress pattern of a reply can vary, depending on the question that was asked.

Write this sentence on the board:

Amal broke the vase

Ask a series of different questions. Ask teachers to say the full sentence in reply, and establish the stress pattern in each case.

i) Ask: What did Amal do?
Answer: Amal broke the vase.

ii) Ask: Who broke the vase?
Answer: Amal broke the vase.

iii) Ask: What did Amal break?
Answer: Amal broke the vase.

iv) Ask: What did Amal do to the vase?
Answer: Amal broke the vase.

3. Point out that in natural conversation we would not usually reply using a complete sentence; we would leave out the parts that are unimportant (the unstressed words) and keep only the key words in the sentence (the stressed words).

Ask the questions again, and this time ask teachers to give natural answers, stressing the key words:

i) What did Amal do?
She broke the vase.

ii) Who broke the vase?
Amal broke it.
Amal did.
Amal.

iii) What did Amal break?
She broke the vase.
The vase.

iv) What did Amal do to the vase?
She broke it.

4. To summarise, point out that we use stress to focus the listener's attention on the key items in what we are saying. So anything that is new or surprising will be stressed, while what is already known will be unstressed or omitted altogether. Point out also how intonation helps to indicate the key items. The examples about Amal and the vase were all general statements, so a falling intonation pattern was used on the last word that we stressed most in the sentence:

e.g. What did Amal break?
She broke the vase.

What did she do to the vase?
She broke it.

THE RHYTHM OF SPOKEN ENGLISH

1. Write these lines from a children's rhyme on the board, underlining the stressed words:

> Three blind mice,
> See how they run
> They all ran after the farmer's wife,
> Who cut off their tails with a carving knife.

Point out that the time between each stressed syllable is almost exactly the same, to preserve the rhythm of the rhyme. If there are two or three unstressed syllables, they must be "squeezed together" so it will take the same length of time to say "off their" as it does to say "cut" or "tails".

Ask teachers to say the rhyme aloud. Indicate the rhythm by beating time with your hand.

2. Explain that sentences in ordinary spoken English follow the same pattern. English is a "stress-timed" language. This means that the length of time between stressed syllables is always about the same, and if there are several unstressed syllables they must be said more quickly. This is why vowels tend to be reduced in unstressed syllables.

Give some examples to make this clear:

i) He wrote a letter
He wrote a long letter
He wrote a very long letter

In each case, the unstressed syllables (a, a long, a very long) took the same amount of time to say: so "a very long" had to be said more quickly.

ii) Take John
Take it to John

The two unstressed syllables ("it to") are said quickly to fill in the space which would normally be left between two adjacent stressed syllables (Take - John).
Emphasise that this "stress-timing" is a very important feature of spoken English. If pupils become accustomed to English spoken with a natural rhythm in class, they will find it much easier to understand real English when they hear it spoken outside the class.

PRACTISING STRESS AND INTONATION IN CLASS

1. Explain that the easiest way to practise stress and intonation in class is by repetition. Repetition drills can be made more interesting and challenging for the pupils if they are not asked simply to repeat a sentence, but to repeat it using a particular stress or intonation pattern. For this to be effective, though, it is important for teachers to:

.1 Give a good model of the sentence themselves. This involves:
- saying it at normal speed;
- making a clear difference between stressed and unstressed syllables;
- using natural intonation.

.2 Indicate the stress and intonation clearly, using gestures.

.3 Make sure that the pupils pay attention to stress and intonation when they repeat the sentence.

2. Point out that back-chaining is a particularly useful drilling technique for practising stress and intonation of longer sentences. Elicit from the teachers what 'back-chaining' is. (They should be familiar with the technique from the module on Repetition Drills at Level One (2), and also from Welcome to English).

Answer: Drilling a sentence in sections, starting from the end and gradually working backwards to the beginning.

Ask a teacher to give you an example, using a sentence like 'I've been studying English for seven years' (Example: 'years/ for seven years/ English for seven years/ studying English for seven years/ I've been studying English for seven years').

3. Ask teachers to suggest why this technique is especially useful for practising stress and intonation. Make these points:

.1 The last stressed syllable of a sentence is the one on which the voice either rises or falls. Therefore, starting the drill at the end of the sentence rather than at the beginning helps to establish the intonation pattern of the whole sentence, and gives the pupils lots of practice in repeating it.

.2 Backchaining also emphasises the stressed words and the rhythm of the sentence. A backchaining drill usually proceeds (backwards) from one stressed syllable to the one before it.

END OF PART ONE

SESSION TWO PART TWO

60 minutes

ACTIVITY ONE: STRESS PATTERNS

1. Divide the teachers into pairs or groups of three. Distribute copies of Worksheet Two, and ask them to look at Section A.

Ask them to think of appropriate questions for each reply given and then practise asking and answering in their pairs, paying attention to the stress pattern. (Teachers will be able to use 'WH-' questions and 'Or' questions).

2. Look at the sentences together, and ask teachers what questions they thought of. This time, choose teachers to give a natural reply to each question, stressing the key words:

e.g. Who ate the chicken?
Hamdi, Hamdi did, or Hamdi ate it.
Did Hamdi or Samir eat the chicken?
Hamdi, etc.

3. Ask the teachers to look at Section B on their Worksheet. Working in pairs, they should write suitable replies to each question, underlining the stressed words.

4. When most pairs have finished, go through the answers. Make sure teachers read out their answers with the correct stress pattern, and reducing unstressed vowels where necessary.

ACTIVITY TWO: USING THE TEXTBOOK

1. Ask the teachers to remain in their pairs and either hand out copies of Worksheet Three or ask teachers to look at the lesson from Welcome to English III (Unit 4, Lesson 8a, SB page 39) from which the dialogue on the worksheet is taken. If you are not giving out copies of the worksheet, ask the teachers to write the dialogue out in their notebooks.

Working in pairs, they should do the following:

i) Decide what intonation pattern each sentence has and mark it with an arrow (only rises and falls).

ii) Identify any reduced vowels in the unstressed syllables and put a circle round them.

iii) Choose one or two of the longer sentences and mark places where they could divide them up for back-chaining.

The first line of the dialogue has been done as an example.

2. Go from pair to pair, checking progress and assisting as necessary.

3. Discuss answers with the whole group, and then ask a few teachers to read sections of the dialogue aloud.

A possible answer would be as follows:

Sam Crook: Good **morning**, **sir**! What (can) I **do** (for) you?

Mr Green: How **much** does this **car** cost?

Sam Crook: You (can) **have** it (for) only **seven** hundred **pounds**. It's **very** **cheap**.

Mr Green: Is it **new**?

Sam Crook: It's **only** one year **old**. I've **just** bought it. It's **still** (as) good (as) **new**.

Mr Green: How many **owners** has it had?

Sam Crook: Only **one** - (an) old **lady**.

Mr Green: Why did she **sell** it?

Sam Crook: **Because** she (was) getting **too** **old** (to) **drive**.

Mr Green: How **fast** will it go?

Sam Crook: It's **very** fast. It will go **faster** (than) 120 **kilometres** (an) **hour**.

Mr Green: **Are** the **tyres** good?

Sam Crook: **Yes**. **Everything** is **better** (than) **new**.

RESERVE ACTIVITY: RHYTHM GAME

The purpose of this game is to develop awareness of rhythm in connected speech.

1. Say a short sentence, containing only one stressed word:

e.g. I went to the <u>cinema</u>.

Ask a teacher to expand the sentence, adding a phrase with one more stressed word:

e.g. I went to the <u>cinema</u> and saw a <u>film</u>.

Another teacher expands the sentence further, adding one more phrase:

e.g. I went to the <u>cinema</u> with my <u>uncle</u> and saw a <u>film</u>.

Continue in the same way, with teachers expanding the sentence phrase by phrase, until a teacher can no longer remember the whole sentence. They can add phrases onto the end, into the middle, or onto the beginning of the sentence.

2. Continue the game with other sentences.

Throughout the activity, pay attention to the <u>rhythm</u> of the sentences and the stress patterns:

i) the <u>stressed</u> syllables should be clearly emphasised;

ii) the <u>unstressed</u> syllables should, if necessary, be said quickly, so that about the same time elapses between each stressed word;

iii) where appropriate, unstressed vowels should be <u>reduced</u> to /ə/ or /ɪ/ (e.g. in the example /tə/, /ðə/, /sɪnəmə/, /ənd/).

END OF MODULE

MODULE 33: STRESS, RHYTHM AND INTONATION

WORKSHEET TWO

Session Two Part Two

STRESS PATTERNS

A. Look at these replies. Notice which word is stressed. What question would lead to each reply?

1. i) Hamdi ate the chicken
   ii) Hamdi ate the chicken
   iii) Hamdi ate the chicken

2. i) Maha went to Luxor yesterday
   ii) Maha went to Luxor yesterday
   iii) Maha went to Luxor yesterday

3. i) No - my father's a policeman
   ii) No - my father's a policeman
   iii) No - my father's a policeman

B. Look at these questions. Write two replies to each:

i) a complete sentence, underlining the stressed word(s).
ii) a natural, shorter answer, underlining the stressed word(s).

1. Where did John go?
2. Who drove the car?
3. When did he arrive?
4. What did she buy?
5. What's he doing?
6. Why did they leave?

MODULE 33: STRESS, RHYTHM AND INTONATION

WORKSHEET THREE Session Two Part Two

Read the dialogue below (from Welcome to English III) and:

i) Decide what intonation pattern each sentence has and mark it with an arrow.
ii) Identify any reduced vowels in the unstressed syllables and put a circle round them.
iii) Choose one or two of the longer sentences and mark places where they could divide them up for back-chaining.

Sam Crook: Good **morning**, **sir**! What can I **do** for you?

Mr Green: How **much** does this **car** cost?

Sam Crook: You can **have** it for **only** **seven** hundred **pounds**. It's **very** **cheap**.

Mr Green: Is it **new**?

Sam Crook: It's **only** one year **old**. I've **just** bought it. It's **still** as good as **new**.

Mr Green: How many **owners** has it had?

Sam Crook: Only **one** - an old **lady**.

Mr Green: Why did she **sell** it?

Sam Crook: **Because** she was getting too **old** to **drive**.

Mr Green: How **fast** will it go?

Sam Crook: It's **very** **fast**. It will go **faster** than 120 kilometres an **hour**.

Mr Green: Are the **tyres** good?

Sam Crook: **Yes**. Everything is **better** than **new**.

MODULE 33: STRESS, RHYTHM AND INTONATION

HANDOUT: WEAK VOWELS

The underlined syllables are all unstressed, and are pronounced /ə/ or /ɪ/.

A. Words with /ə/

Occupations: teacher, driver, painter, doctor, actor, sailor.
Comparatives: better, longer, bigger, larger.
Beginning "a-": about, ago, asleep, along, around.
Ending -ory, -ary: factory, library, history, temporary.
Ending -ion, -ian: nation, Egyptian, information, Russian.
Ending -man: woman, policeman, Englishman, countryman.
Others: sugar, island, season, person, lesson, bottom, breakfast, second, central, chocolate, parent, happen, pleasant.

B. Words with /ɪ/ or /i/

Days: Sunday, Monday, Tuesday, etc.
Numbers: Twenty, thirty, forty, etc. (/i/)

Plurals: horses, matches, glasses, boxes, etc.
3rd person endings: washes, finishes, misses, dresses, etc.
Past forms: married, hurried, visited, waited, etc.
Superlatives: longest, shortest, biggest, fastest.
Ending -age, -ege: luggage, marriage, language, college.
Beginning re-, or be-: religion, remain, reply, remember, because.
Others: market, packet, orange, chicken, kitchen, women.

WORDS WITH WEAK FORMS

The following very common words in English are normally unstressed and pronounced with the vowel reduced to /ə/:

Auxiliary verbs: are, was, had, have, has, can, must
Prepositions: for, to, of, at
Conjunctions: and, but, as

Note:
1. 'have', 'had' and 'has' also have contracted forms which are very common after pronouns: e.g. 'I've (been to Alexandria)', 'He's (got a new car)' etc.
2. Auxiliary verbs and prepositions are usually pronounced with their strong forms at the end of a sentence, e.g. 'Yes, we are.' /ɑ:/. 'What are you here for?' /fɔ:/.
3. 'to' keeps its strong form before words beginning with a vowel, e.g. 'to Assiut' /tu:/ (but 'to Cairo' /tə/).

MODULE 34: CONDITIONALS

SESSION ONE

Part One — 45 minutes

Introduction
First Conditional
Second Conditional

Part Two — 75 minutes

Sentence completion
Giving situations
Imagining
Giving advice

SESSION TWO

Part One — 45 minutes

Third Conditional
"I wish"

Part Two — 75 minutes

Substitution practice
Sentence completion
Situations
Reserve activity: The "if" game

CONTENTS

1 Worksheets
There is one Worksheet. Enough copies should be made to give to every teacher on the course.

2 Handouts
There is one Handout. A copy should be given to every teacher to take away at the end of the training session.

GENERAL NOTES FOR THE TRAINER

This module focusses on a language area.

The aims of this module are:

1. To increase teachers' familiarity with Conditionals and related structures with "I wish".

2. To show teachers techniques for teaching conditionals effectively.

3. To improve teachers' own fluency in using conditionals.

The first part of each Session is mainly concerned with language. It sets out to show teachers how the various conditional structures are formed, how they differ from each other in meaning, and in what situations they are used.

The second part of each Session is mainly concerned with how to teach conditionals, but also aims to give the teachers intensive language practice. Some of the teaching techniques included in this module are also dealt with in other modules, especially:

Presenting Structures (5) (giving a situation and examples).

Practising Structures (7) (substitution practice).

Talking About the Future (10) (sentence completion).

Structures with If + Present Simple (the "First Conditional") are also dealt with briefly in Talking About the Future.

SESSION ONE PART ONE

45 minutes

INTRODUCTION

Begin by asking teachers what different conditional structures they know (that is, structures with If). Get them to give examples, and build up a list of the three main types on the board:

1.	If + Present Simple .... will ... e.g. If he comes, we'll start work.
2.	If + Past Simple ... would ... e.g. If I had more money, I'd buy a car.
3.	If + Past Perfect .... would have done. e.g. If I'd known, I'd have told you.

Point out that, for convenience, we often call these the "first conditional", the "second conditional" and the "third conditional". In this module, you will look at each of them in more detail.

Note: There is also another kind of conditional structure, used in making general statements (sometimes called a "neutral" conditional):

If + Present Simple .... Present Simple ...

e.g. If a student wants to be a doctor, he enters the college of medicine.

If the temperature rises above 100° c, the water boils.

Deal with it at this point only if teachers mention it. It is not so important in everyday English as the other three types.

FIRST CONDITIONAL

1. Show how the "First Conditional" is used by giving this situation:

   Ali enjoys writing poetry, and he has entered a poetry competition. The prize for the winner is LE100. He doesn't know yet whether he'll win the prize or not.

He might say: If I win the prize, I'll buy a new suit.
or: If I win the prize, I'll share it with my sister.

Ask teachers to identify the verb forms used in these sentences. (Present Simple after If, will in the other half of the sentence). Write the basic structure on the board:

1.	If -------->	Present Simple,	will + infinitive

Point out that:

.1 We use this conditional structure to talk about real possibilities in the future (e.g. the man may really win the prize). Because of this, it is often called the "real" or "open" conditional.
We often use it when discussing plans for the future, or predicting what will happen.

.2 After If, we use the Present Simple tense in this structure, even though we are talking about the future. (We cannot say: "If he will win the prize...").

Note: This rule also applies to structures with "When", "As soon as" and other time expressions.

.3 We could, of course, say the sentences the other way round: e.g. I'll buy a new suit if I win the prize.

2. Show how we can use "Unless" with First Conditional structures, by giving this situation:

- You are with a friend who needs to catch a train to Sohag. He lives close to the station. But the train leaves in half an hour and he is still getting ready to leave.

You could say: If you hurry, you'll catch the train.
or: Unless you hurry, you'll miss the train.

Point out that "Unless you hurry ...." means "If you don't hurry ....".

3. Ask the teachers a few real questions about their plans for the future. Get them to give answers using If or Unless:

e.g. What will you do at the weekend?
Will you go on holiday this year?
What will you do in your lessons next week?

SECOND CONDITIONAL

1. Show how the Second Conditional is used by referring again to the first situation (the poetry competition).

Ali has a friend, Mona. She hasn't entered the poetry competition - so for her there is no possibility of winning the prize. But she could still imagine winning it.

She could say: If I won 100 pounds, I'd go on holiday.

Ask teachers to identify the verb forms used in the sentence. (Past Simple after If, would ('d) in the other half of the sentence).

Write the basic structure on the board:

2.	If ------>	Past Simple,	would + infinitive

Point out that:

.1 We use this second type of conditional structure for talking about things which we do not see as real possibilities - we are just imagining. Because of this, it is often called the "unreal" or "hypothetical" conditional.

.2 After If we use the Past Simple. This does not indicate past time - we use this structure to talk about the present or the future.

.3 In the other half of the sentence we use "would". In speech (and often in writing) this is reduced to "'d".

Make sure teachers realise the difference between:
I'd go = I would go.
I'd gone = I had gone.

2. Point out that we often use the Second Conditional for imagining the opposite of the way things are in reality, or for imagining how things might be different. It can be used in this way for commenting on people's behaviour and criticising them.

Give these situations, and try to get teachers to give suitable sentences using the Second Conditional:

.1 Ghanem always wears old, dirty clothes. No-one will give him a job.
(If he wore smarter clothes/If he bought some new clothes, he would get a job).

.2 Youssef has a cafe. But he never cleans it, and he charges very high prices. As a result, he does not have many customers.
(If he cleaned the cafe, more people would go there. If he charged lower prices, he'd have more customers).

.3 Fatma drinks coffee all evening. She never sleeps very well.
(If she drank less coffee, she'd sleep better).

3. Tell the teachers that you will deal with the Third Conditional in Session Two. In Part Two of this session, teachers will practise First and Second Conditional structures.

END OF PART ONE

SESSION ONE PART TWO

75 minutes

ACTIVITY ONE: SENTENCE COMPLETION

1. Tell the teachers that a good way to practise conditionals is by a technique called sentence completion. The teacher gives one part of the sentence, and the pupils have to complete it so that it makes sense.

Demonstrate this, using a First Conditional sentence (expressing a real possibility).

.1 Write on the board:

I'll speak to her if ...

Ask teachers to suggest ways of completing it (e.g. ... I see her; ... she speaks to me; ... you don't meet her yourself).

.2 Now give these sentence beginnings orally, and ask teachers to complete each one in as many different ways as possible:

i) He'll have an accident if ...
ii) You'll be hungry if ...
iii) She'll tell her husband if ...

2. Divide the teachers into pairs or groups of three. Ask each pair to make up three "sentence beginnings" using the Second Conditional (imagining something unreal), and to write them down. Explain that they can begin either with the main clause or the "If" clause: e.g.

I'd go for a swim if ......

or: If I won L.E.1000, ...

When pairs have finished, they should try out the exercise between themselves to make sure it works.

3. Ask three or four teachers to demonstrate their exercise in turn. The other teachers act as a class.

ACTIVITY TWO: GIVING SITUATIONS

1. Point out that, when presenting First and Second Conditional structures, it is very important to show clearly what they mean. A good way to do this is to give a short situation (as you did in your own presentation in Part One of the session). This is much better than giving an abstract explanation.

Write these examples from Part One on the board, one at a time:

> If I win the prize, I'll buy a new suit.
>
> Unless you hurry, you'll miss the train.
>
> If I won the prize, I'd go on holiday.
>
> If he cleaned the cafe, more customers would go there.

Ask teachers to tell you what situation you gave for each one, to make the meaning clear.

2. Divide the teachers into their pairs again. Distribute copies of Worksheet One and ask them to look at the examples in Section A. For each one, they should think of a situation which they could give, to help show what the example means.

3. When most pairs have finished, stop the activity. Go through the examples, and ask different pairs to give you a situation for each one. If you like, ask some of the teachers to come to the front and actually "present" their situations in turn.

ACTIVITY THREE: IMAGINING

1. Point out that we can use the Second Conditional for wishing or imagining ourselves in different situations.

Divide teachers into their pairs again, and ask them to discuss the questions in Section B of their Worksheet.

2. When most pairs have finished, stop the activity. Ask different teachers what answers they gave.

Then ask if teachers thought of any other, similar questions. If they did, get other teachers to answer them.

3. Finally, discuss how teachers could use questions like these in their own classes.

ACTIVITY FOUR: GIVING ADVICE

1. Point out that a special use of the Second Conditional is for giving advice. Write this structure on the board:

If I were you, I'd ...

Point out we must say "I were", not "I was". This is an old form, which is now only used in a few expressions. It is best for teachers (and pupils) to learn this as a set phrase.

2. Divide teachers into their pairs again. Ask them to make up sentences for each situation in Section C of their worksheet.

3. When most pairs have finished, go through the answers together. Ask teachers to tell you other situations they thought of, and get other teachers to give suitable advice.

END OF SESSION ONE

MODULE 34: CONDITIONALS

WORKSHEET ONE Session One Part Two

Section A: Giving Situations

Look at these examples. For each one, think of a situation which would make it clear what the example means.

1. If she works hard, she'll pass the exam.
2. If she worked harder, she'd pass the exam.
3. Unless they promote him, he'll resign from his job.
4. You'd lose weight if you had more exercise.
5. I'll write to you if I have time.
6. He'd write to his friends if he had time.

Section B: Imagining

Discuss these questions with your partner:

1. If you could spend one day anywhere in the world, where would you go? What would you do there?

2. If you could build any house you liked, where would you build it? What would it be like?

3. If you could have any job, which job would you choose? Why?

Can you think of any other questions like this?

Section C: Giving Advice

Give advice, using "If I were you, I'd ...." to someone who:

1. feels hungry
2. feels tired
3. feels sick
4. feels lonely
5. wants to go abroad but has no money
6. has a car that won't start
7. wants to lose weight
8. has a cold

Now think of two more situations of your own.

SESSION TWO PART ONE 45 minutes

THIRD CONDITIONAL

1. Show how the "Third Conditional" is used by giving this situation:

> A friend of yours is a very dangerous driver. A few weeks ago he bought a new car. He drove it much too fast, and crashed it. He was injured, and had to go to hospital. You went to visit him, but you didn't feel sorry for him. You said to him: 'It's your own fault. If you'd driven more slowly, you wouldn't have crashed.'

Ask teachers to identify the verb forms used in the "If" sentence. (Past Perfect after "If", would(n't) have done in the other half of the sentence).

Write the basic structure on the board:

3.	If ----->	Past Perfect	would(n't) have + p.p.

Point out that:

.1 We use this conditional for imagining alternatives in the past - it always refers to what has already happened. Because of this, it is often called the past conditional.

.2 Teachers saw in Session One that the Second Conditional uses the past tense to refer to the present:

e.g. If I had more money (now) I'd go to America.
Similarly the Third Conditional must use "one tense further back" - we use the past perfect tense to refer to the past:
e.g. If I'd had more money (last year), I'd have gone to America.

.3 In the other half of the sentence, we use the structure would have + past participle (or wouldn't have + past participle). In speech (and sometimes in writing), the positive form is often reduced to 'd have or would've.

2. As the Third Conditional will probably be new to many teachers, give more situations and examples to show how it is formed and used. If possible get the teachers to say the conditional structure, based on the situations you give.

Point out that the Third Conditional is often used for:

.1 Criticising other people's past actions:

e.g. A friend of yours got a job in an office, but he never worked hard. He often arrived late and sometimes never came to work at all. At the end of the month, his boss sacked him.

You might say to him:
If you'd worked harder, you'd have kept your job.
If you hadn't been so lazy, they wouldn't have sacked you.

.2 Expressing regret about your own past actions:

e.g. You stayed up very late one night, and the next morning you overslept and missed an important meeting.

You regret this. You might say to yourself:
If I hadn't gone to bed so late, I'd have woken up.
If I'd gone to bed earlier, I wouldn't have missed the meeting.

.3 Apologising for something you did or failed to do:

e.g. A friend of yours often travels to other towns. Last week you gave a party, but you didn't invite him because you thought he was away. Later you discover that he was at home that evening. You apologise.

You might say:
If I'd known you were here, I'd have invited you.

.4 Expressing relief about something good which happened:

e.g. You had to catch a train. You arrived at the station 5 minutes late, and you were sure that you would miss the train. Fortunately, the train was 10 minutes late, so you caught it after all.

You might say:
We were lucky! If the train had left on time, we would have missed it.

"I WISH"

1. Ask teachers to try to give you a few sentences with "I wish", to see how familiar they are with the structure already.

Point out that "I wish" is similar to Second and Third Conditionals in meaning - we use it for imagining things which are unreal, or unlikely to happen.

Show the main structures with "I wish" on the board or overhead projector.

I WISH ....

1. I wish + would/could
   I wish it would rain. (now, soon)
   I wish I could find a job.

2. I wish + Past tense
   I wish I had more money. (now)
   I wish I wasn't so tired.

3. I wish + Past Perfect tense
   I wish I'd gone to bed earlier. (in the past)
   I wish I hadn't lost my glasses.

Go through the examples, and explain the structures:

.1 I wish + would is used about things we want to happen, now or in the future. In the example, the man doesn't think it will rain, but he wants it to - he wishes it would rain.

I wish + could is used about things we want to do ourselves. In the example, the man can't find a job - he wishes he could.

Ask teachers to tell you a few things they wish would happen or wish they could do.

.2 I wish + Past tense is used to talk about the present (not the past!) - it is like the Second Conditional. In the examples: the man doesn't have much money, so he wishes he had more; he is tired, and he wishes he wasn't. (He might also say: If I had more money, I'd move to a better flat; If I wasn't so tired, I'd do some work).

Ask teachers to tell you a few things they wish about the present.

.3 I wish + Past Perfect tense is used to talk about the past - it is like the Third Conditional. It is used to express regret. In the examples: the man didn't go to bed earlier, and he wishes he had gone earlier; he lost his glasses, and he wishes he hadn't lost them. (He might also say: If I'd gone to bed earlier, I wouldn't have overslept; If I hadn't lost my glasses, I would have been able to read a book).

Ask teachers to tell you a few things they wish they had or hadn't done in the past.

END OF PART ONE

SESSION TWO PART TWO

75 minutes

ACTIVITY ONE: SUBSTITUTION PRACTICE

Point out that one of the difficulties of using the Third Conditional is simply "getting one's tongue round" the structure. So it is useful to do simple substitution practice, using different verbs as prompts.

Show how to do this, following these steps:

.1 Write an example of the structure on the board:

1	2
If I had known,	I would have told you

Show how the sentence would naturally be said:
If I'd known, I would've told you.

Add these reduced forms on the board:

1	2
If I had known, I'd	I would have told you would've

.2 Practise the first part of the structure. First give prompts and examples:

e.g. go to Cairo - If I'd gone to Cairo
see her - If I'd seen her
buy a ticket - If I'd bought a ticket

Then give prompts, and get the teachers to say the "If" structure:

have lunch earlier (If I'd had lunch earlier)
know about it (If I'd known about it)
hear the news (If I'd heard the news)
etc.

.3 Now practise the other part of the structure in the same way. Insist on reduced forms:

see the Pyramids - I would've seen the Pyramids
tell him - I would've told him
not go there - I wouldn't have gone there

.4 Now practise complete sentences, prompting both halves of the structure:

e.g. go to Giza - see the Pyramids
(If I'd gone to Giza, I would've seen the Pyramids)

see her - invite her to the party
(If I'd seen her, I would've invited her to the party)

get up earlier - not miss the bus
save more money - go abroad
listen to the radio - hear the news
not lose my wallet - be able to pay the bill
etc.

ACTIVITY TWO: SENTENCE COMPLETION

1. Remind teachers of the "Sentence Completion" technique you showed in Session One. Point out that exactly the same technique can be used to practise Third Conditionals. Demonstrate this.

.1 Write on the board:

I would've gone to the party if ...

Ask teachers to suggest ways of completing the sentence (e.g. ... I'd known about it; ... someone had invited me; ... I'd had a new dress to wear; ... I'd had time).

.2 Now give these "sentence beginnings", and get teachers to complete them in as many different ways as possible:

i) I would've given you a present if ....
ii) He would've stayed for dinner if ....
iii) I wouldn't have been angry if ....

2. Divide teachers into pairs or groups of three. Ask each pair to make up three "sentence beginnings" using the Third Conditional, and write them down.

When pairs have finished, they should try out their exercise between themselves to make sure it works.

3. Ask three or four teachers to demonstrate their exercise. The other teachers act as a class.

ACTIVITY THREE: SITUATIONS

1. Demonstrate a way of practising "I wish" structures, using simple situations. Write this situation on the board:

You're in bed with 'flu

Ask teachers to suggest different things they could say in this situation, using "I wish ..." (e.g. I wish I didn't have 'flu; I wish I felt better; I wish my temperature would go down; I wish I could get up; I wish the man next door would stop playing his trumpet). Get as many different ideas as possible.

2. Write these situations on the board:

1.	You're out of work
2.	You're lonely
3.	You're short of money
4.	Your car has broken down

Divide teachers into their pairs again. Ask them to think of at least <u>three</u> sentences with "I wish ...." for each of the situations.

3. When most pairs have finished, stop the activity. Look at each situation in turn, and ask different pairs what sentences they thought of.

ACTIVITY FOUR: THE "IF" GAME

This game is taken from Leo Jones: Notions in English (C.U.P.).

1. Tell the teachers that you will show them a game which can be used to practise each of the three conditional structures. First demonstrate the game practising First Conditionals. Write this list of topics on the board:

friends	Cairo	free time
money	job	school
the sea	training course	food

Explain how to play the game:

i) Pupil A chooses a topic from the board, and says something he might do:
e.g. (friends): I might see my friends tomorrow.

ii) Pupil B asks:
What will you do if you see your friends?

iii) Pupil A replies:
e.g. We'll probably go for a walk together.

Play the game, getting different teachers to choose a topic in turn.

2. Explain how to play the game practising Second Conditionals:

i) Pupil A chooses a topic and says what he isn't doing now:
e.g. (The sea): I'm not by the sea now.

ii) Pupil B asks:
What would you do if you were by the sea?

iii) Pupil A replies:
e.g. I'd take my shoes off and walk in the water.

Play the game again, getting different teachers to choose topics in turn.

3. Explain how to play the game practising Third Conditionals:

i) Pupil A chooses a topic and says something he didn't do in the past:
e.g. (Free time): I didn't have any free time last week.

ii) Pupil B asks:
What would you have done if you'd had free time last week?

iii) Pupil A replies:
e.g. I would've written some letters.

Play the game again, getting different teachers to choose topics in turn.

END OF MODULE

MODULE 34: CONDITIONALS

HANDOUT

First Conditional: If -----> Present Simple, will + infinitive

Use: To talk about real possibilities in the future.
Examples: If you hurry, you'll catch the train.
If I see the book, I'll buy it.
I'll write to you if I need money.

Second Conditional: If -----> Past Simple, would + infinitive

Use: To talk about things we do not see as real possibilities, but which we can imagine.
Examples: If Mona drank less coffee, she'd sleep better.
If I had more time, I'd learn to drive.
I'd be happy here if I had more friends.
Note: In this structure, we use the past tense to talk about the present (or future).

Third Conditional If -----> Past Perfect, would have + past participle

Use: To imagine alternatives in the past.
Examples: If I'd seen him, I would've given him the message.
If my car hadn't broken down, I wouldn't have been late.
He'd have gone swimming if the water had been warmer.
Note: In this structure, we use the past perfect tense to talk about the past.

I wish

1. I wish + would/could

I wish it would rain. (now/soon)
I wish I could find a job.

2. I wish + Past tense

I wish I had more money. (now)
I wish I wasn't so tired.

3. I wish + Past Perfect tense

I wish I'd gone to bed earlier. (in the past)
I wish I hadn't lost my glasses.

SESSION ONE

Part One — 45 minutes

Discussion: Songs and rhymes
Demonstration: Teaching a song
Demonstration: Teaching a rhyme

Part Two — 75 minutes

The basic steps
Teaching songs

SESSION TWO

Part One — 45 minutes

Guided listening
Action Songs
Organising Singing in Class

Part Two — 75 minutes

Using the textbook
Other songs and rhymes

CONTENTS

1 Worksheets
There is one Worksheet, containing five songs (or rhymes). It should be cut up so that the songs can be given out separately. Because of this, you will only need to make four or five copies of it. The words of all the songs on the Worksheet are included on the Handout.

2 Cassette Tape
The cassette tape contains all the songs and rhymes used in the module (apart from the ones taken from Welcome to English). Each one is recorded twice, and they are in the same sequence as they appear in the module.

3. Handouts
There is one Handout (of two pages) which gives the texts of all the songs and rhymes used in the module. A copy should be given to every teacher to take away at the end of the training session.

Note:
For Session Two (Parts One and Two), teachers will need copies of Welcome to English Book I (SB).

GENERAL NOTES FOR THE TRAINER

The aims of this module are:

1. To make teachers aware of the value of songs and rhymes for motivating their classes.
2. To sensitise teachers to the linguistic values of songs, rhymes and game-like activities.
3. To show teachers techniques for exploiting such sources.
4. To give teachers the words of suitable songs and rhymes, together with access to a cassette which can be copied for classroom use.

Most teachers now own or have access to a cassette player. Using a copy of the training centre tape they can take songs into their own classrooms. All of the songs and nursery rhymes on the tape are popular with native-speaking children. It is largely through this type of language-play that young children acquire many of the features of their mother tongue (e.g. rhythm and stress). This same process can, and should, be brought into the classroom.

Other modules which are designed to enhance pupil motivation are: Classroom Games (22), Communicative Activities (37) and Making and Using Workcards (44).

SPECIAL REQUIREMENTS:

i) You will need a cassette recorder to play the songs and rhymes on the tape accompanying this module. Copies of the tape are available at the six regional inservice training centres.

ii) For Session Two Part Two, you should try to obtain a tape of the songs from Welcome to English Book I. If this is not possible, the teachers will have to present the songs by singing or reciting them themselves.

SESSION ONE PART ONE 45 minutes

DISCUSSION: SONGS AND RHYMES

Ask the teachers the questions below, and encourage as much discussion as possible. Try to elicit the answers (suggested after each question) from the teachers.

1. How can we use songs and rhymes in class?

   i) We can use them for comprehension. The pupils listen to the song or rhyme and try to understand it.

   ii) The pupils can practise singing or reciting it. If it is fairly simple, they can learn it by heart.

2. Why use songs and rhymes in our teaching?

   i) Pupils enjoy them. So they increase pupils' motivation, in the same way that classroom games do.

   ii) They give intensive language practice. When pupils learn a song or rhyme, they have to listen carefully and have to repeat the same phrases many times. If pupils like a song, they will probably sing it outside the class, so this gives them even more language practice.

   iii) Once pupils have learnt a song or rhyme, they will probably remember it for a long time. So the vocabulary and structures will become a permanent part of their knowledge of English.

   iv) Songs and rhymes help pupils to become familiar with the natural stress patterns and rhythms of English, which are an important (and difficult) part of learning the language. When they sing a song, they are forced to use the correct stress pattern.

   v) Songs and rhymes can help consolidate structures and vocabulary the pupils have learnt previously.

DEMONSTRATION: TEACHING A SONG

Tell the teachers that you will demonstrate a simple song which practises counting from 1 to 10.

(Ask teachers not to write anything during the demonstrations. They will receive texts of all the songs and rhymes at the end of the training session).

Follow these steps in your demonstration:

1. **Introduction**
   Tell the teachers they will hear a song about Indians. Present the word 'Indian': draw picture on board (see below) and mention cowboys and Indians in films.

2. **Prompts on board**
   Write the numbers 1 to 10 on the board, on each side of the picture of the Indian:

   1 2 3 4 5 … 6 7 8 9 10

3. **Listening**
   Play the tape, and point to the numbers on the board as they appear in the song. Teachers listen.

4. **Repetition and Check Understanding**
   Have the teachers repeat the song after you line by line. Draw attention to the rhythm with gestures:

   One little, two little, three little Indians
   Four little, five little, six little Indians
   Seven little, eight little, nine little Indians
   Ten little Indian boys.

   There were
   Ten little, nine little, eight little Indians
   Seven little, six little, five little Indians
   Four little, three little, two little Indians
   One little Indian boy.

   As you go through the song, check understanding of any unknown words or phrases not presented in the Introduction. In this song 'There were...' might be new to the pupils. Present by quickly giving one or two examples, e.g. 'Today there are 35 teachers present. Last week there were 30 teachers present'.

   Note: For songs with less repetition and more vocabulary, it is a good idea to have the pupils say rather than sing each line of the song at this stage.

6. **Singing**
   Play the song again. This time teachers should try to sing along with the tape.

<u>Note</u>: Each song is recorded twice, so you do not need to rewind the tape.

<u>Comment</u>
After your demonstration, ask the teachers to comment on the value of a song like this for First Year pupils. Establish the value of singing the numbers in reverse order as a way of increasing the pupils' facility in using them, and also as a way of bringing out the contrast between the plural 'boys' and the singular 'boy'.

DEMONSTRATION: TEACHING A RHYME

Tell teachers that exactly the same procedure can be followed when teaching a rhyme.

<u>Note</u>: The rhyme is recorded on the tape. However, it may be better to read the rhyme yourself, so that teachers can see that a cassette recorder is not essential for teaching a rhyme. If you read the rhyme, either play it on the tape afterwards or wind the tape forwards so that it is in the correct position for the practice activities.

Give a demonstration, following these steps:

1. <u>Introduction</u>
   Tell the teachers they will hear a rhyme about a little girl who had a lamb as a pet. Using a picture or BB drawing of a lamb, present <u>lamb</u> (= baby sheep), <u>pet</u> (= an animal you keep in the house) and <u>fleece</u> (= wool of a sheep).

2. <u>Prompts on board</u>
   Write these words on the board:

   Mary / lamb
   fleece / snow
   everywhere / Mary
   lamb / go

3. <u>Listening</u>
   Read the rhyme once (or play it once on the tape). Emphasise the rhythm. Teachers listen.

   <u>Ma</u>ry <u>had</u> a <u>lit</u>tle <u>lamb</u>
   Its <u>fleece</u> was <u>white</u> as <u>snow</u>
   And <u>e</u>very<u>where</u> that <u>Ma</u>ry <u>went</u>
   The <u>lamb</u> was <u>sure</u> to <u>go</u>.

4. Repetition and Check Understanding
The teachers repeat the song after you, line by line. Check understanding of any unknown words after each line,
e.g. 'snow'.

5. Reciting
Teachers say the whole rhyme in chorus, using the prompts to help them. Use gestures to emphasise the correct rhythm.

Finally, write the whole song on the board, getting the teachers to tell you the words. If you are using the tape recorder, play the rhyme again.

END OF PART ONE

SESSION ONE PART TWO — 75 minutes

ACTIVITY ONE: THE BASIC STEPS

Ask the teachers to think about the demonstrations you gave, and to tell you what steps you followed. Write them on the board as teachers make suggestions, and ask the teachers to copy them. As you do this, discuss why each step is important, and also possible ways of varying the procedure.

1. Introduction: present topic and key vocabulary.
2. Write prompts on the board.
3. Pupils listen to the whole song or rhyme.
4. Pupils repeat line by line. T checks understanding.
5. Pupils sing the whole song (or recite the whole rhyme).

ACTIVITY TWO: TEACHING SONGS

1. Divide the teachers into five groups. Give each group a different song from Worksheet One (One A, One B, One C, One D, One E). They look at their song, and prepare to teach it, following the five steps. Go from group to group, giving help where necessary.

Note 1: It is important that each group should see only their own song. Teachers do not need to copy any of the songs, as they are all on the Handout which you will distribute at the end of the session.

While they are preparing, call each group in turn to listen to their own song on the tape. Then rewind the tape ready for the teaching practice.

Note 2: Each song is sung twice on the tape.

2. Ask each group to demonstrate their song. Two or three teachers from each group should demonstrate in turn, teaching one or two steps each:

e.g. 1st teacher: Introduces the song; presents key vocabulary; writes prompts.
2nd teacher: Plays the tape.
3rd teacher: Gets class to repeat the song, line by line.

If necessary, help teachers to operate the tape recorder.

Points to watch for:

i) Did the teachers follow the steps?

ii) Did the teacher introduce the song, presenting the important new words clearly so that the song could be easily understood, but briefly so as to maintain interest and not to waste time?

iii) Did the teacher operate the tape recorder well (loud enough, facing the class, starting and stopping in the right places)?

iv) Did the teacher use clear gestures to draw attention to the rhythm of the song?

END OF SESSION ONE

MODULE 35: SONGS AND RHYMES

WORKSHEET ONE Session One Part Two

A. THE ALPHABET SONG

A B C D E F G, H I J K L-M-N-O-P,

L-M-N-O-P Q R S T, U V W X Y Z

Note: The letters L M N O P appear twice, and are sung very quickly.

B. ONE MAN WENT TO MOW

One man went to mow
Went to mow a meadow
One man and his dog
Went to mow a meadow

Two men went to mow
Went to mow a meadow
Two men, one man and his dog
Went to mow a meadow.

The song continues to five (or even ten) men.

Vocabulary: Mow = to cut grass or corn
Meadow = a field of grass

C. TEN GREEN BOTTLES

Ten green bottles, standing on the wall (Repeat)
And if one green bottle should accidentally fall
There'd be nine green bottles, standing on the wall.

Nine green bottles, standing on the wall (Repeat)
And if one green bottle should accidentally fall
There'd be eight green bottles, standing on the wall.

And so on, to...

One green bottle, standing on the wall (Repeat)
And if one green bottle should accidentally fall
There'd be no green bottles, standing on the wall.

D. <u>BAA BAA BLACK SHEEP</u>

Baa Baa black sheep
Have you any wool?
Yes sir, yes sir, three bags full.
One for my master
One for my dame
And one for the little boy
Who lives down the lane.

<u>Vocabulary</u>: <u>Dame</u> is an old word for lady.

E. <u>ONE, TWO, THREE FOUR FIVE</u>

One, two, three four five
Once I caught a fish alive
Six, seven, eight nine ten
Then I put it back again.
Why did you let it go?
Because it bit my finger so.
Which finger did it bite?
This little finger on my right.

<u>Note</u>: During the song, count on your fingers. At the end, hold up the little finger of your right hand.

SESSION TWO PART ONE

45 minutes

GUIDED LISTENING

Explain that a very important stage in teaching a new song or rhyme is letting pupils listen to it. We should always do this before we ask pupils to repeat the lines. The listening stage gives pupils a chance to become familiar with the sound and rhythm of the song or rhyme, and also to understand what it means. This will help them learn the song or rhyme later.

Sometimes it can be quite difficult to understand a song or rhyme. So there are various techniques we can use to help the pupils listen and focus their attention while listening. This is often called guided listening.

Ask the teachers to think about the demonstrations in Session One. Of course you set the scene and explained new vocabulary. How else did you help or "guide" the listening?

Answer: By writing prompts on the board, for "pupils" to look at while they were listening.

(In "Ten Little Indian Boys": numbers and a picture. In "Mary had a little lamb": key words from the rhyme).

Tell the teachers that you will briefly show them two other techniques for guided listening.

i) Guiding Questions

After presenting new vocabulary and setting the scene, the teacher gives two or three simple questions (orally or on the board) to help pupils listen to the main "message" of the song or rhyme.

Demonstrate the procedure as follows:

1. Set the scene: This is a story about a boy called Jack and his sister Jill. They have an accident.

2. Present new vocabulary: a pail (= a bucket; draw picture)
   crown (= top of head; show by pointing).

3. Write guiding questions quickly on the board:

1. Where did Jack and Jill go? Why? 2. What happened to Jack?

4. Play the tape (or read the rhyme aloud). Teachers listen.

   Jack and Jill went up the hill
   To fetch a pail of water.
   Jack fell down and broke his crown
   And Jill came tumbling after.

5. Teachers answer the guiding questions.

6. Teachers repeat the rhyme line by line (write it on the board if you like). Emphasise the rhythm with gestures.

7. Play the tape again. This time teachers join in.

After your demonstration, ask teachers to tell you what the guiding questions were. Point out that this technique is quite useful for longer songs which tell a story.

ii) Gap Filling

The teacher writes some words from the text on the board, but leaves gaps for others. Pupils listen and try to recognise the missing words.

Demonstrate the procedure as follows:

1. Set the scene: This song is about an old bridge over the river in London.

2. Write this outline on the board:

```
______________ bridge is ________ down,
______________ down, _________ down,
______________ bridge is ________down,
My fair __________.
```

3. Play the tape. Teachers listen.

   London bridge is falling down,
   Falling down, falling down,
   London bridge is falling down,
   My fair lady.

4. Ask teachers the missing words. Write them in gaps on the board.

5. Teachers repeat the song line by line.

6. Play the tape again. Teachers join in.

After your demonstration, point out that as this technique involves words written on the blackboard, with gaps to fill, it gives practice in reading and writing as well as listening.

Emphasise these points about both techniques:

.1 All the techniques give the pupils a reason to listen, so they help to focus attention and increase pupils' interest.

.2 The listening stage is only the first stage in teaching a song: in both your demonstrations, the pupils were required to learn and sing the song after listening to it.

ACTION SONGS

1. Point out that in many children's songs, the children perform actions while they sing the song. As an example, ask teachers to look at the song: 'Head, Shoulders, Knees and Toes' from Welcome to English Book I, Unit 9, Lesson 8a:

Head and shoulders, knees and toes,
Head and shoulders, knees and toes,
Eyes and ears and mouth and nose.
Head and shoulders, knees and toes.

2. Ask the teachers what actions the class would do to accompany this song:

Answer: They would simply touch the relevant parts of their bodies as they sing the song.

3. Ask the teachers to tell you how they would teach this song to their First Year classes. Build up a step-by-step procedure on the board.
Suggested procedure:

1. Teach words for parts of body (head, shoulder, knee, toes)
2. Say or sing the song line by line, performing the actions. PP stand up and copy.
3. PP repeat song line by line, with the actions.
4. PP sing the song together with the teacher, performing the actions.
5. PP sing the song together without the teacher, performing the actions.

Discuss the value of this kind of activity in the early stages of learning. Try to bring out these points:

.1 Performing the actions helps to reinforce the learning of the song and of the new vocabulary in it. The pupils are physically as well as mentally involved.

.2 Performing the actions helps to make the meaning of the song clear to the pupils.

ORGANISING SINGING IN CLASS

1. Point out that in each of the procedures for using songs and rhymes in class which you have discussed in this module, all the pupils in the class either sing the song or say the rhyme in chorus at the end.

This, however, is not the only way to organise singing in the classroom. Ask the teachers to suggest other ways of organising a singing activity which might be more interesting for the pupils and which might also make less noise!

Let the teachers give you their ideas. Then add these suggestions from the Teachers Book of Welcome to English I, if they have not been mentioned. Build up a list on the board:

.1 Groups take turns to sing (or say) the verses.

.2 One group sings a verse; then all the pupils sing the chorus.

.3 Groups take turns to sing lines.

.4 Pairs or single pupils in a group sing a line each.

2. Discuss these different procedures with the teachers and elicit their opinions about which ones would work best in their classes and why. Point out that they should try to vary the procedures they use to add interest and variety to the lesson.

END OF PART ONE

SESSION TWO PART TWO

75 minutes

Note: For Activity One, you should preferably have a copy of the tape of songs for Welcome to English Book I, and a cassette recorder to play them on. If either the tape or recorder is unavailable, the teachers will have to present the songs themselves, either singing or saying them.

For Activity Two, you will need the cassette of songs and rhymes which accompanies this module.

ACTIVITY ONE: USING THE TEXTBOOK

1. Divide the teachers into groups of four or five and ask each group to look at one of the following songs in Welcome to English SB Book I:

'The Wheels on the Bus' (Unit 6, Lesson 6a)
'Ten bananas on Uncle Salim's Tree' (Unit 8, Lesson 8)
'Head and Shoulders, Knees and Toes' (Unit 9, Lesson 8a)
'Tick Tock' (Unit 12, Lesson 8a)
'Uncle Salim's got a shop' (Unit 15, Lesson 8a)

In their groups they should prepare to teach the song they have been given. Write the following headings on the board and ask them to consider the questions under each one:

.1 How to introduce the song.

- What will you say to introduce the song to the class?
- Is there any vocabulary you should pre-teach? Are there any visuals in the textbook to help you?
- Does the song need a guided listening task? If so, what kind of task?

.2 How to present the song to the class.

- Will you play it on tape? Will you sing it yourself? Or will you say it first?
- Are there any actions you need to show the class?

.3 How to practise the song with the class.

- Will you ask the pupils to sing it straight away, line by line, or will you get them to recite it first?

- How will you organise the class singing: whole class/groups/individuals/a mixture of these?

2. Go from group to group, checking progress and giving help where necessary.

3. Ask one teacher from each group to come to the front and either:

i) report how the group had decided to teach the song; or:
ii) give a demonstration of how to teach the song, using the other teachers as pupils.

ACTIVITY TWO: OTHER SONGS

The purpose of this activity is to give teachers a chance to listen to other songs and rhymes.

Distribute copies of the Handout. Explain that it contains the texts of all the children's songs in this module, apart from the ones in the textbook. Ask the teachers to look at the last ten songs on the second page only.

Play the tape, so that the teachers can listen as they read the texts. Each song and rhyme is recorded twice. After the first playing, stop and check any unknown vocabulary. During the second playing, ask teachers to "sing along" (or recite) with the voice on the tape.

Note: If possible, encourage teachers to make their own copies of the cassette, either to use in their own classes or to listen to and learn the songs and rhymes.

END OF MODULE

MODULE 35: SONGS AND RHYMES

HANDOUT

1. One little, two little, three little Indians
   Four little, five little, six little Indians
   Seven little, eight little, nine little Indians
   Ten little Indian boys.

   There were ten little, nine little, eight little Indians
   Seven little, six little, five little Indians
   Four little, three little, two little Indians
   One little Indian boy.

2. Mary had a little lamb, its fleece was white as snow
   And everywhere that Mary went, the lamb was sure to go.

3. A B C D E F G, H I J K L-M-N-O-P,
   L-M-N-O-P Q R S T, U V W X Y Z.

4. One man went to mow, went to mow a meadow
   One man and his dog, went to mow a meadow.
   Two men went to mow, went to mow a meadow
   Two men, one man and his dog, went to mow a meadow.

   (And so on, to five or ten)

5. Ten green bottles, standing on the wall (Repeat)
   And if one green bottle should accidentally fall
   There'd be no green bottles, standing on the wall.

6. Baa Baa black sheep, have you any wool?
   Yes sir, yes sir, three bags full.
   One for my master, one for my dame
   And one for the little boy who lives down the lane.

7. One, two, three four five, once I caught a fish alive
   Six, seven, eight nine ten, then I put it back again
   Why did you let it go? Because it bit my finger so.
   Which finger did it bite? This little finger on my right.

8. Jack and Jill went up the hill, to fetch a pail of water
   Jack fell down and broke his crown, and Jill came tumbling after.

9. London bridge is falling down, falling down, falling down
   London bridge is falling down,
   My fair lady.

10. Hickory Dickory Dock, the mouse ran up the clock
    The clock struck one, the mouse ran down
    Hickory Dickory Dock.

11. Here we go round the mulberry bush
    The mulberry bush, the mulberry bush
    Here we go round the mulberry bush
    On a cold and frosty morning.

12. Polly put the kettle on (Repeat twice)
    We'll all have tea.
    Suki take it off again (Repeat twice)
    They've all gone away.

13. There was an old person of Dover
    Who walked through a field of blue clover.
    But some very large bees stung his nose and his knees
    So he very soon went back to Dover.

14. Humpty Dumpty sat on a wall, Humpty Dumpty had a great fall.
    All the king's horses and all the king's men
    Couldn't put Humpty together again.

15. Pussycat, pussycat, where have you been?
    I've been to London to see the queen.
    Pussycat, pussycat, what did you there?
    I frightened a little mouse under her chair.

16. London's burning (repeat), Fetch the engines (repeat),
    Fire! Fire! (repeat) Pour on water (repeat).

17. Which is the way to London town
    To see the king in his golden crown?
    One foot up and one foot down,
    That's the way to London town.

18. Happy Birthday to you, Happy Birthday to you,
    Happy Birthday dear (Mona), Happy Birthday to you.

19. She'll be coming round the mountain when she comes (Repeat)
    She'll be drinking coca cola when she comes (Repeat)
    She'll be riding three white horses when she comes (Repeat)

20. Old Macdonald had a farm, ee ai ee ai oh.
    And on that farm he had a cow, ee ai ee ai oh.
    With a moo moo here, and a moo moo there,
    Here a moo, there a moo, everywhere a moo moo
    Old Macdonald had a farm, ee ai ee ai oh.

(and so on, with other animals and noises)

MODULE 36: READING ACTIVITIES

SESSION ONE

Part One — 60 minutes

Introduction: Using a reading text
Other reading activities
Organising reading activities

Part Two — 60 minutes

Designing a reading
Teaching Practice

SESSION TWO

Part One — 50 minutes

Reading Skills

Part Two — 70 minutes

Identifying Reading Skills
Lesson Planning

CONTENTS

1 Worksheets
There are three worksheets, two for Session One Part Two and the other for Session Two Part One. Worksheet Three is a copy of a lesson from Welcome to English Book III. Either make sure teachers have copies of the book or make copies of the worksheet provided.

2 Handouts
There is one Handout. Enough copies should be made to give to every teacher to take away at the end of the training session.

Note:
For the trainer's demonstration in Session One Part One, teachers will need copies of Welcome to English Book I (SB).

For Activity Two in Session One Part Two, teachers will need copies of Welcome to English Book II (SB).
For the activities in Session Two Part Two, teachers will need copies of Welcome to English Book III (SB).

GENERAL NOTES FOR THE TRAINER

The aims of this module are:

1. To introduce teachers to activities which can be used with a reading text apart from asking questions on it.

2. To show teachers how to use pairwork techniques for checking answers to reading tasks.

3. To explore some of the different sub-skills of reading, along with appropriate techniques for developing these in class.

This module builds on ideas and techniques introduced in module 16 at Level Two ('Exploiting a text: Reading'). It aims to expand the teachers' range of activities for using passages for silent reading in class, as well as to deepen their understanding of the reading process. Some of the techniques introduced in Session One of this module (e.g. Read and Match, Read and Complete a Table) are similar to techniques for developing listening skills introduced in Module 13 at Level Two. Many of these techniques are widely used in the Prep school textbook series Welcome to English, from which the examples are taken.

Session Two of the module attempts to look at the reading process more analytically, by focussing on some of the skills involved, e.g. skimming, scanning, guessing meaning from context. These skills are systematically practised in the 'Skills Practice' lessons in each unit of Welcome to English Book III; an important aim of this module, therefore, is to increase teachers' awareness of the purpose of these lessons and the procedures required for teaching them effectively.

This module replaces the original module on 'Further Listening Activities.' Refer to the introduction to this volume for further information about this change.

SESSION ONE PART ONE

60 minutes

INTRODUCTION: USING A READING TEXT

1. Remind teachers of the procedure for exploiting a text for silent reading which they learnt about in the module on exploiting a reading text at Level Two (Module 16). Elicit as much as you can from the teachers by asking questions such as these. Do not spend too long on each one:

.1 What should the teacher do before asking the class to read a passage in the textbook silently?

Answer: i) Set the scene for the text (i.e. give them a brief idea of what it is about);

ii) Set 2 or 3 guiding questions, which the pupils try to answer as they read.

.2 What is the purpose of doing this?

Answer: To make pupils want to read the text, and to give them a purpose for doing so (i.e. to answer the guiding questions).

.3 Should the teacher present all the new words in the passage first?

Answer: No. The pupils should be encouraged to guess the meaning of new words from the context. The teacher should pre-teach only those words which are likely to present a major obstacle to understanding and which are difficult to guess from the context.

.4 What does the teacher do while the pupils are reading the text silently?

Answer: He moves around the class to make sure that they are all reading the text and trying to find the answers to the guiding questions. He should not stop to answer individual questions about the meaning of words. These should be saved until afterwards.

.5 What happens after the silent reading stage?

Answer: The teacher checks the answers to the guiding questions with the whole class.

.6 What further comprehension activities can the teacher give the class to follow up the guiding questions?

Answer: He can ask further questions on the text which require a more detailed understanding of it. The pupils look through the text again to find the answers.

Elicit the different types of questions and activities which the teachers are familiar with from Module 16:

- True/False statements on the text.
- Further Questions on the text (e.g. Yes/No, Wh-?, Describe...., Explain why/how....)
- Find the word (i.e. Find a word in the text/ the first paragraph which means 'X')
- Questions beyond the text (e.g. 'How do you think Mr. Y felt?' 'What would you do in the same situation?')

2. Summarise by quickly building up a table on the board showing the procedure:

1. BEFORE READING
   Set the scene
   Set guiding questions

2. WHILE READING
   PP read silently & answer guiding questions

3. AFTER READING
   Check answers to guiding questions
   Set further questions and activities on text

OTHER READING ACTIVITIES

1. Explain that so far you have reviewed the different types of question which the teacher can ask about a reading text. Good questions help the pupils to read by leading them towards the main ideas in the text. However, setting questions is not the only way of doing this. We can also give pupils a task to do as they are reading which does not involve finding the answers to questions. Ask the teachers what sorts of reading tasks or activities they are familiar with from Welcome to English or from other textbooks. Build up a list on the board and briefly discuss each one:

.1 Read and Match: The pupils read a text (e.g. a description of someone or something) and match the information in it to a picture, a diagram or a map. This is a very common activity in Welcome to English. The pupils show

their understanding of the text by their ability to match it to a given illustration: this might involve choosing the right picture which the text describes, labelling a diagram, or saying what is wrong with an illustration accompanying the text.

.2 Read and Identify: The pupils read descriptions of things and work out what they are, from what they have understood. For example, they read a description of a well-known place in Egypt and have to say where it is. This is a common activity in Welcome to English II.

.3 Read and Do: The pupils read instructions and show how well they understand by doing the actions. This often involves drawing something on a piece of paper, and is common in Welcome to English I where it is used to practise reading comprehension of separate sentences.

.4 Read and Complete a Table: The pupils read a text and note down the main information in the form of a table or chart. This helps them to organise the information in a text in a clear and logical way. The notes can then serve as a framework for writing a summary of the text. This kind of activity is more advanced than the previous tasks, and is more suitable for students at Secondary Level, especially for those who will go on to study in English at University. However, Welcome to English III contains one or two Table Completion tasks, which aim to introduce pupils to the important skill of reading and taking notes.

After discussing each of these tasks, point out that they can also be used with listening passages as a way of practising pupils' listening skills. Teachers should be familiar with such tasks from the Level Two module 'Developing Listening Skills'.
2. Give a demonstration of a Read and Match activity from Welcome to English Book I (SB Unit 16, Lesson 1), to show the procedure for using such a task with a reading text. To follow the demonstration, teachers will need copies of the book. Tell them to turn to page 111. (The lesson is reproduced on the following page).

Follow these steps in your demonstration:

.1 Set the scene. Tell the teachers that they are going to read about Sabry's puppet theatre. Ask them what they know about Sabry (the 'pupils' have met him in a previous unit). Check understanding of 'puppet' (use the textbook pictures for this) and 'puppet theatre'. Ask if anyone has ever been to a puppet theatre. Where? What did they see? Did they enjoy it?

UNIT 16 Actions



Lesson 1 Use your English. Read about the puppets.

Welcome to Sabry's puppet theatre. Can you see these puppets?



a) A puppet with a very big nose next to one with a green face and black hair.

b) Two puppets which are kings in different plays. One is from a play called "Gulliver". He has got very fine clothes. He is rather fat, with a black moustache and a small beard.
The other puppet is from a play about the pharaohs. He is wearing blue and white clothes. He has got a long chin.

c) A woman in a black dress and an orange hat. She is in the famous play which is called "El Laila El Kebira" in Arabic. In the play, she loses her small child.

d) A man in dark red trousers and a green turban. He has got a long black moustache.

111

.2 Set the task. Tell them that they have to read each passage (a), (b), (c) and (d) and find the puppet(s) which each one describes. Read the first passage aloud to the teachers as an example. After reading, ask which puppet it describes. Elicit the answer.

.3 Tell the teachers to read the other three passages silently and find the puppets. Give them 3 or 4 minutes to complete the task.

.4 Check the answers by reading each passage aloud and eliciting the answers from the teachers after each one.

3. After your demonstration establish these points, trying to

elicit them from the teachers as far as possible:

.1 In this kind of reading activity, there are no guiding questions. The task (in this case, Read and Match) replaces them.

.2 The teacher still needs to 'set the scene' for the reading text and ask questions to arouse their interest. Try to elicit these questions from the teachers.

.3 When setting the task, it is often necessary to give an example of it before asking pupils to work on their own. This ensures that they all know what they have to do. In this case, you did the first passage with the whole class first.

.4 The teacher can check understanding of some of the words in the text (e.g. moustache, beard, pharaohs, famous) when he reads the passage to the class in Step Four. With higher level classes, e.g. Third year, it is not always necessary to read the text aloud at the end. The teacher can elicit the answers from the pupils and ask them some additional questions about the meaning of particular words in the text.

ORGANISING READING ACTIVITIES

Finish this part of the Session by briefly discussing different ways of organising silent reading activities in class. Read out the following two methods and discuss them:

Method 1: The pupils do the reading task individually. Then the teacher elicits the answers from different pupils round the class.

Method 2: The pupils do the reading task individually and note the answers down. They then work in pairs to compare and discuss their answers. The teacher then elicits the answers from different pupils round the class.

Ask teachers: Which approach is more effective, and why?

Try to bring out these points:

.1 Getting pupils to note down the answers in writing enables the teacher to check (by going round the class) that all the pupils are attempting to do the task. However, the pupils should only be asked to write short answers - the aim is to check comprehension, not to practise writing. Remember, of course, that some reading tasks (e.g. 'Read and Match') do not require a written answer, apart from labelling a diagram, or writing a letter or number next to a picture.

.2 Getting pupils to compare their answers in pairs encourages discussion, and makes pupils think more carefully about the meaning of a text. It also gives a chance for good pupils to help those who are weaker.

END OF PART ONE

SESSION ONE PART TWO

60 minutes

ACTIVITY ONE: DESIGNING A READING TASK

1. Hand out copies of Worksheet One, which shows a reading task adapted from Welcome to English III (Unit 10, lesson 5). Read through the instructions with them. The teachers should read the text and complete the table under it. Check that they have understood what to do and give them a few minutes to complete the task.

2. Elicit the answers to the task from the teachers, building up the table on the board as you do so. The completed table should look like this:

Speaker	Favourite Subject	Why he/she likes it
Samira	English	Learning about how other people think and talk
Fatma	Arabic	Rich language Fine literature
Nabil	Science: Mathematics Physics Chemistry	Helps you to think Learning about how things are made and how they work Interesting experiments
Tariq	Literature	Learning how people feel

3. Discuss the task with the teachers. Make these points:

.1 This is an example of a Table Completion activity. The pupils have to pick out the information necessary to complete the given table.

.2 The pupils note their answers down. They are not required to write full sentences in the boxes, but short notes showing the main points.

.3 A few of the boxes in the table (e.g. the first ones) should already be completed as an example for the pupils to follow. In this case the information about

Samira was completed for them.

.4 The teacher can ask extra questions on the text after the pupils have completed the table, to check detailed comprehension. It is usually necessary to do this, as pupils can often fill in the table without fully understanding the text.

4. Now divide the teachers into pairs and hand out copies of Worksheet Two. Read through the instructions with them. In their pairs, they should design a table completion task for this text similar to the one they have just completed.

5. Go from pair to pair checking their progress.

6. When most pairs have finished ask a few 'good' pairs to report back, showing their tables on the board to the others. The rest of the group should try to complete it to make sure that it 'works'.

There are obviously no 'right' or 'wrong' answers to this activity, but a possible table would look like this - some of the boxes are 'given' the pupils would have to complete the rest:

PART OF THE TREE	USES
Leaves	Roofs for houses
....	1. Rope 2. .... 3. ....

PART OF NUT	USES
oil	....
....	....
....	....

7. Finally, ask the whole group to suggest how they would 'set the scene' for this text if they were using it in one of their classes.

ACTIVITY TWO: TEACHING PRACTICE

1. Divide the teachers into groups of four or five and ask each group to look at the following reading exercises from Welcome to English SB Book II:

Unit 2 : 1 Exercise 1
Unit 2 : 2a Exercise 1
Unit 6 : 5a Exercise 1
Unit 9 : 5 Exercise 2

Each reading exercise is either a Read and Match or Read and Identify activity. In their groups the teachers should prepare to demonstrate the exercise they have been assigned as if they were going to to teach it to their own classes. In planning their demonstrations, they should decide:

.1 How to set the scene for the text, or introduce the exercise, and how to arouse the class' interest in it;
.2 What instructions to give for the task, and whether to give an example to make them clearer;
.3 How to organise the reading activity (e.g. how the pupils check their answers - in pairs? groups? individually?);
.4 How to deal with any vocabulary difficulties at the end.

2. Go from group to group checking progress.

3. When they are ready, ask one teacher from each group to come to the front and demonstrate the exercise to the other groups, who should play the part of the pupils.

Points to watch for:

1. Did the teacher set the scene clearly and quickly, asking a few questions to arouse the interest of the 'class'?
2. Did she give clear instructions for the task? Did she give an example (if required)? Did it help to make the instructions clearer?
3. Did she ask the 'pupils' to check their answers in pairs or small groups before going through them?
4. Did she attempt to deal with any vocabulary difficulties when going through the answers? If so, did she get the meaning of these words across clearly?

END OF SESSION ONE

MODULE 36: READING ACTIVITIES

WORKSHEET ONE Session One Part Two

Activity One: Designing a Reading Task (1)

Read the following text and complete the table below.

<u>A discussion about school</u>

Samira and Hassan were talking with some friends about the subjects they studied at school.

"My favourite subject is English," said Samira. "I like speaking it and I like to learn about how other people think and talk. And besides, Miss Huda is such a good teacher."
"Umm. English is a useful subject", said Fatma. "But I find Arabic much more interesting. It is such a rich language and the literature is very fine."
"I don't like languages very much," said Nabil. "I prefer science, especially mathematics, because it helps you to think Physics is interesting, because it tells you how things are made and how they work. Chemistry is exciting, because of all the experiments with interesting colours, sounds and smells."
"I don't agree," said Tariq. "I think science is boring. It's so dry. I like literature because the stories and poetry tell you how people feel."

SPEAKER	FAVOURITE SUBJECT	WHY HE/SHE LIKES IT
Samira	English	Learning about how other people think and talk
Fatma	....	....
....	Science: Mathematics	.... Learning about how things are made and how they work ....
Tariq	....	....

MODULE 36: READING ACTIVITIES

WORKSHEET TWO Session One Part Two

Activity One: Designing a Reading Task (2)

Read the following text and design a Table Completion task for it, similar to the one you have just completed on Worksheet One.

The Tree of Life

The coconut tree is very useful. People in the tropics depend on it. They make roofs for their houses from the leaves. Fishermen take fibres from the tops of coconut trees and make them into rope. They make fishing nets and sails for their boats too. But the nut is the most useful part of the tree. There is oil in coconuts which is exported to other countries. It goes into soap, toothpaste, ice-cream, paint and machine oil. The shell of the coconut is useful too. It is made into charcoal, which goes into filter-tips for cigarettes. There is milk in coconuts too. It is good to drink and very pure. There are no germs in it. Doctors sometimes used this milk for drip-feeds during the war, when they could not get pure water and sugar. When the patients could neither eat nor drink, the doctors dripped coconut milk into their blood. The patients lived. Some people say that the coconut is the tree of life. Perhaps they are right.

SESSION TWO PART ONE 50 minutes

READING SKILLS

Note to the trainer: In this session, the trainees will learn about some of the different skills involved in reading efficiently. The teachers should as far as possible discover these skills for themselves through an analysis of one of the Skills Practice lessons in Welcome to English Book III.

1. Tell the teachers that in this Session you are going to look at some of the different skills involved in reading, and how those skills can be developed through different kinds of activities and exercises.

Begin by asking teachers to look at Welcome to English III SB Unit 2, Lesson 5, or give out copies of Worksheet Three if they do not have copies of the book. Ask them to look at the reading text and try to find the answers to the five questions (a) - (e) at the top of the page.

2. Elicit the answers from the teachers. Then discuss the different processes involved in finding the answers, by asking questions such as:

.1 What did you have to do to find the answer?
.2 What helped you to find the answer?
.3 How much of the text did you have to read to find it?

Establish the following points:

Question (a) What is the passage about?

To answer this question, one needs to read the text very rapidly just to get the general idea. This could be done, for example, by just reading the title and the first sentence of each paragraph. It is not necessary to read the text in detail to answer this question. This skill of reading a text quickly for the general idea is called Skimming.

Write this on the board, gradually building up a list:

READING SKILLS

1. Skimming

Question (b) How many pargraphs are there in this passage?

This does not involve a reading skill as such: the pupils simply have to count the paragraphs. This is a way of previewing the text: to see how it is organised, and how many different topics there are likely to be in it. At this level, the main purpose of this question is to make the pupils aware of paragraphs in reading texts.

Question (c) Which one tells us how crops used to be grown?

This question requires the reader to look through the text quickly to find where some information is given. This skill of locating some specific information in a text is called Scanning. (Add to blackboard list).

Question (d) What did the ancient Egyptians invent?

This question also requires the reader to scan the text, i.e. to look through it to find some specific information. However, for this question, one needs to look at the text in more detail, because the answer is not just found in one place, but in many different parts of the text. (The text mentions four inventions).

Question (e) What do you think the words "crop" and "soil" mean?

This question practises the important skill of guessing the meaning of words from context. (Add 'Guessing Meaning from Context' to the blackboard list).

Ask the teachers how the context here would help the reader guess the meaning of these words. Invite suggestions:

"crops": this should be easy to guess if the reader knows "farming", "plant" and "pick", all of which have been previously introduced.

"soil": this is perhaps a little more difficult to guess, but the context of canals and dams bringing rich soil to the edge of the desert should give the reader a clue.

3. You have now discussed three important skills which a good reader uses at various times when he or she is reading:

i) He skims a text when he wants to get a general idea of what it is all about.

ii) He scans a text when he is looking for particular information in it.

iii) He tries to guess the meaning of unknown words from the context.

You will now briefly look at three more important reading skills.

4. Ask the teachers to look at the underlined words in the same text (They, this, it, these inventions). Ask them what they mean.

Elicit the answers and ask what they had to do to find them. Establish that they had to refer back to something which had been mentioned before in the text, so that they could understand what the writer was using the pronouns in place of. This skill of making links from one sentence or part of a text to the next is essential for reading comprehension. Understanding reference words like 'this', 'it', 'them', etc. helps the reader make these links quickly and efficiently. (Add 'Understanding Reference Words' to the blackboard list).

5. Ask teachers to look at the text again and write these questions on the board:

.1 Why did the ancient Egyptians need to measure the year?

.2 Why was the soil richer before the High Dam was built?

Elicit possible answers. For example:

.1 They needed to know when the river was going to come up and when it was going to go down, so that they could plant their crops and pick them at the right time.

.2 Because, before the High Dam, the Nile used to carry rich soil from other lands to Egypt.

Ask the teachers whether this information is given explicitly in the text, i.e. Does the text tell us the answers to these questions directly?

Answer: No. One has to think about what one has read and infer the answer from other information that the text gives us. We call this skill 'Making Inferences'. (Add to blackboard list). For example, the text does not tell us in words why the ancient Egyptians needed to measure the year. However, we can guess the reason from what the text does tell us about the seasons and the fact that the Nile covered the land once a year. Our general knowledge and common sense would help us answer the question too.

Making correct inferences from what we read is an important skill which enables us to read with good understanding. It is sometimes called 'Reading between the lines.'

6. Now ask the teachers to look at the last paragraph of the text and imagine that it is incomplete: that it should have continued for another two lines, which were left out because there was no room on the page. What information would they expect those lines to contain?

Possible answer: Some information about the other materials that have to be added to make the soil richer.

Establish that to answer this question the teachers had to predict what they were going to read about on the basis of what they had read before. (Write 'Making Predictions' on the BB list).

This is a very important skill of reading: as one reads one thinks about what has been said already and what will probably be said later. This helps one to read with more purpose, because one has an expectation of what the text will say. The reader then matches his expectations with what the text actually says.

Point out that predicting is also very important before one begins to read a text; a good teacher will usually try to get the pupils to think about the kind of information a given reading passage will contain, by briefly discussing the title of the passage with them, or the general topic, or an accompanying illustration.

7. Finally, quickly review the list of reading skills on the board:

READING SKILLS

1. Skimming
2. Scanning
3. Guessing Meaning from Context
4. Understanding Reference Words
5. Making Inferences
6. Making Predictions

Point out that this list does not contain all the different skills we use when we read: but it does contain some very useful and important ones which most good language textbooks try to develop in the students as part of their reading programme. In Part Two of this Session you will look at ways in which these skills are practised with Third Year Prep school pupils using Welcome to English III.

END OF PART ONE

SESSION TWO PART TWO 70 minutes

ACTIVITY ONE: IDENTIFYING READING SKILLS

1. Divide teachers into pairs and ask them to study the following Skills Practice lessons from Welcome to English Book III:

i) Unit 1, Lessons 5 and 6a
ii) Unit 8, Lesson 5a
iii) Unit 9, Lessons 5a and 6a

Give the following instructions:

.1 Read through each lesson and do the exercises together.

.2 Discuss the different reading skills which the questions and tasks they completed were trying to practise. They should refer to the six skills you covered in Part One of the Session. If they consider that the questions required them to use other skills than these six, they should try to express these in their own words.

2. Go from group to group checking progress. They will probably need at least 5 minutes on each lesson to do the activity properly. If you like, ask them to report back with their conclusions after each unit.

3. When they have finished, ask different pairs to report back with their conclusions. For each question, or group of questions, they should specify which reading skills are required.

Suggested answers:

Unit 1:5

Q.1 a) and b) Guessing meaning from context
Q.1 b), c), d), e): Skimming and Scanning i.e. Reading quickly to find the answers to the questions. The reader needs to skim the whole text first to get a general idea, and then scan to check the answers of the questions.

Unit 1:6a

Q.1: Scanning + Guessing meaning from context: the reader needs to scan the text to find the words which fit the definitions given. Notice that the context here includes the pictures as well as the text itself.

Q.2: Scanning/Reading for detail: This is a Read and Match task which requires the reader to look through the text in detail to find the sentences

which fit the pictures. Note that this task also requires the reader to recall or remember details which he has already read, so that he can find the right sentences more quickly. Retaining what one has read in one's memory is another important skill for efficient reading.

Q.3: Understanding Reference Words

Unit 8:5a

Q.1: Skimmimg: The reader has to look through the passages very quickly to get a very general idea of what they are about, so that he can answer the question.

Q.2: Guessing Meaning of new words. Notice that the pupils are given some questions to help them make the right guesses. They are asked to use their knowledge of the world outside the text, in addition to the context itself, to help them, e.g. their knowledge of famous people like Alexander and Haroun El Rashid should help them guess the meaning of 'great' and 'palace'.

Unit 9:5a

Q.1: Predicting: The reader tries to predict what happens in the story by looking at the pictures and a few of the key words.

Q.2: Reading for detail/Recalling/Predicting: The reader is asked to read each section carefully, summarise what happened (Recall), and make predictions about what will happen next.

Unit 9:6a

Q.1: As for Q.2 in previous lesson.

Q.2: Matching one's predictions with what actually happened. The reader has to compare his predictions with what he discovered through reading the text.

Q.3: Recalling/Scanning/Making Inferences: The reader can probably answer some of the True/False questions from what he remembers of the story. If he is not sure of the answer, he can scan the text to find it. Some of the questions require the reader to make inferences from the information we are given. For example, the text does not tell us directly why the cat moved forward (3d) or why his eyes were red (3e), but we can infer the answers from our understanding of the whole story.

Q.4: Understanding Reference Words.

RESERVE ACTIVITY: LESSON PLANNING

1. Ask each pair to choose <u>one</u> of the lessons they were looking at, and write a short lesson plan for it. The plan should contain information on:

   .1 The Warm Up/Set the Scene stage to introduce the text.
   .2 Teacher's instructions for the tasks.
   .3 How the tasks will be organised: Silent reading? T. reads part of text aloud? PP work in pairs/individually on task?
   .4 Timing: How long to give the pupils for each task?
   .5 How and when teacher will check the answers.
   .6 How and when any vocabulary problems will be dealt with.

2. Go from pair to pair checking progress.

3. When all pairs have finished, collect the plans and take them home to read and add your comments. Return them in the next training session. If possible, put them in a folder for display, so as to be available for all the teachers on the course to look at and read.

END OF MODULE

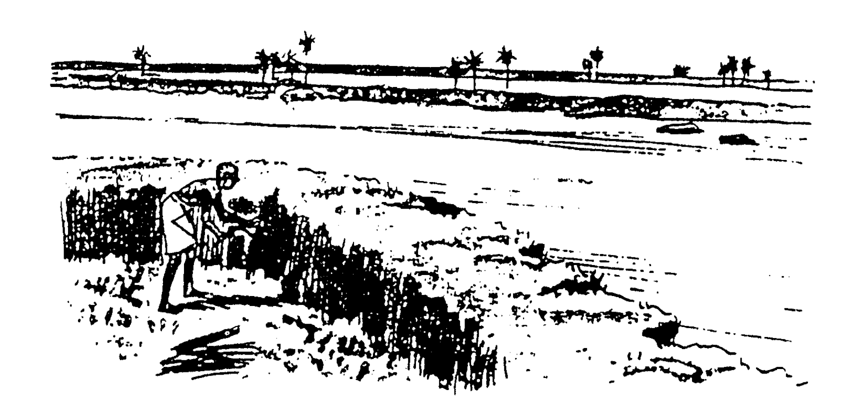
MODULE 36: READING ACTIVITIES

WORKSHEET THREE Session Two Part One

 Lesson 5 Skills Practice: Life in ancient Egypt (1).

1 Read and answer quickly without speaking.

a) What is the passage about?
b) How many paragraphs are there in the passage?
c) Which one tells us about how crops used to be grown?
d) What did the ancient Egyptians invent?
e) What do you think these words mean: "crop", "soil"?



The ancient Egyptians were very clever people. While people in Europe were still living in caves, they had built the pyramids. They also invented paper and a way of writing with pictures.

They invented ways of measuring the land and the depth of the River
5 Nile. The Nile used to come up and over the land once a year and this helped the plants to grow.

They could also measure time. Their year had 365 days and 3 seasons: when the river was coming up, when it had come over the land and when it was going down.

10 Their way of farming was used for thousands of years. Farmers used to plant the crops when the river was low. The crops were picked before the water had come over the land. The high water was controlled with canals and dams, so that it brought rich soil to the edge of the desert.

Nowadays, many of these inventions are still used. However, the water
15 no longer comes over the land because of the High Dam. This means the crops can be grown all year. However, the soil is less rich so other materials have to be added.

MODULE 36: READING ACTIVITIES

HANDOUT

Question Types

Guiding Questions: to focus the pupils' reading.
Followup comprehension questions: Wh-?, Yes/No, etc.
True/False statements about the text.
Find the Word: e.g. Find a word in the text that means 'very old'.
Questions on reference words: e.g. 'Who is he (line 4)?'
Questions beyond the text: e.g. 'What would you do in such a situation?'

Reading Tasks

Read and Match: PP read text and match information in it to picture/diagram, etc.
Read and Identify: PP read descriptions of objects/places, etc. and say what they are.
Read and Do: PP read set of instructions and carry them out; e.g. Read and draw a picture.
Read and Complete a Table: PP read text and make notes to complete a table showing the main points.

Some Reading Skills

Skimming: the ability to read a text fast and get a general idea of what it is all about.
Scanning: the ability to look through a text quickly and locate some specific information in it.
Guessing the meaning of unknown words: the ability to make an intelligent guess about the meanings of unknown words from either:
the context (the surrounding words and sentences);
or: the shape of the word (e.g. Does it look like another word one already knows?);
or: the reader's general knowledge of the world.
Understanding Reference Words: the ability to make links between one sentence and the next by quickly identifying the reference of words like 'this', 'he', 'there', etc.
Making Inferences: the ability to read between the lines and infer information which is not stated directly.
Making Predictions: the ability to predict what is likely to come next in the text in the light of what one has already read; also the ability to form intelligent expectations about a text (e.g. what it is all about) before one reads it.

MODULE 37: COMMUNICATIVE ACTIVITIES

SESSION ONE

Part One — 45 minutes

Introduction
Creating a communicative need

Part Two — 75 minutes

Guessing games
Using the textbook

SESSION TWO

Part One — 40 minutes

Pairwork communication games

Part Two — 80 minutes

Simple information gap activities for pairwork
Other communication games (Self-access)

CONTENTS

1 Worksheets
There is one Worksheet, which is a set of 8 Information Gap activities (Worksheets One A - One H), for use in the self-access activity in Session Two Part Two (Activity Two). You will need to make two or three copies of each.

2 Handouts
There is one Handout, for use in Session One Part Two. A copy should be given to every teacher to use in this part of the training session and to take away at the end.

3 Master Sheets
There are two master sheets. Master Sheet One contains pictures for the trainer to copy onto large white card (or onto an OHP transparency) for use in Session One Part One. Master Sheet Two should be photocopied for use in the demonstration in Session Two Part One.

Note: For the practice activities in Session One and Session Two, teachers will need paper to write and draw on. If possible, provide at least one sheet of typing or duplicating paper for every teacher on the course.

For Session One Part Two, teachers will need copies of Welcome to English Book I (SB).

GENERAL NOTES FOR THE TRAINER

The aims of this module are:

1. To make teachers aware of the importance of establishing opportunities for genuine communication in the classroom.

2. To show them ways of doing this by means of information-gap exercises.

In Session One of this module teachers are shown simple ways to modify their existing teaching practices in order to establish a more communicative climate. In Session Two teachers meet activities which are best done in pairs or threes. Some of these activities are led from the blackboard, others require the provision of workcards, to create the information gap.

Lower level modules dealt with teaching skills which are further developed in this module, in particular Meaningful Practice (14), Pairwork (28), Using Dialogues (6) and Making and Using Visual Aids (15). Other modules which foster a communicative use of language are Classroom Games (22), Making and Using Workcards (44), Role Play (43) and Functions of Language (45).

SPECIAL REQUIREMENTS

For Session One Part One, you will need to copy the pictures on Master Sheet One on to a piece of large white card, or on to a transparency if you have an overhead projector. You will need these pictures for your demonstrations.

For Session One Part Two, you should make a set of flashcards and a set of pictures in order to demonstrate 'Guess the Picture' and 'Guess the Sentence'. You can copy the pictures and sentences from the examples used in the Handout.

SESSION ONE PART ONE 45 minutes

INTRODUCTION

1. Explain to the teachers that in this module you will show them some ways of getting pupils to communicate in English in the classroom - in other words, to use language in the same way as we use it in real life.

To introduce this idea, discuss how we actually do use language in real life. Write this example on the board:

Where do you live? - 12, Manyal Street, Cairo.

Ask teachers: In what situation might two people have a conversation like this? Why might the first person want to ask this question?

There are of course many possible answers - get teachers to make as many suggestions as they can. For example: it might be a receptionist in a hotel filling in a form; a policeman talking to a driver after an accident; two people who met recently exchanging addresses. Establish that in every case the person has a purpose in asking the question - he doesn't know the other person's address, and he wants to find out. We can say that he has a communicative need.

2. Point out that you might hear exactly the same conversation taking place in a prep school classroom - in this case it is probably the teacher asking the question, and a pupil answering.

Ask the teachers: Are the teacher and the pupil communicating in the same way as in real life? Is there a "communicative need"?

Answer: No. The teacher probably already knows where the pupil lives. Even if he doesn't, he isn't asking because he really wants to know - it isn't a genuine question. The reason for the question is to practise language.

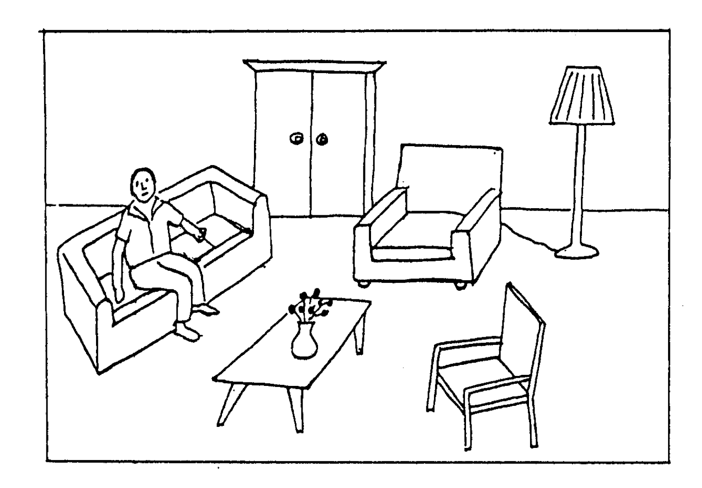
CREATING A COMMUNICATIVE NEED

1. Tell the teachers you will look more closely at an example of language practice.

Show the following picture to the teachers, by copying it from Master Sheet One at the back of the module on to a piece of card (or on an overhead projector transparency). Ask the teachers

questions about the room:

e.g. What kind of room is it?
Is there a cupboard in the room?
How many chairs are there?
Where's the table?
What is there on the table?
etc.



Now discuss the activity. Establish these points:

.1 It is quite useful as a language activity: it gives plenty of language practice, it is quite interesting, pupils have to think about their answers, etc.

.2 It is not real communication. There is no need to ask or answer these questions, because we already know the answers. For example, we don't really want to know if there is a cupboard in the room - we can all see that there is one!

.3 The purpose of the questions and answers is simply to practise language, or to check what words the pupils know.

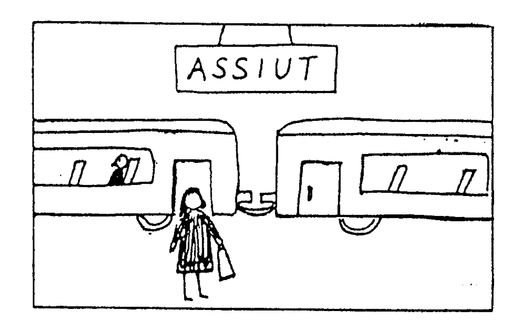
Now ask teachers to think again about the questions you asked. When might people really ask questions like those?

Possible answers: Talking to a friend, asking him what his room is like; asking about a flat we are interested in renting. We would only ask these questions about a room which we could not actually see (and probably had never seen).

2. Point out that it is possible to create exactly the same situation in the classroom - we can set up a situation in which the pupils really want to find out information.

Demonstrate how this can be done. Tell the teachers that you have a picture. (See Master Sheet One, Picture 2 - do not show it to them!). In it there is a man, a woman and a train. They must find out exactly what the picture looks like, by asking questions about it. You can only answer "Yes" or "No" - but you can help them by telling what they still have to find out about (e.g. "You still don't know where the train is").

When they have a clear idea of the picture, they should try to draw it. Finally, show them the picture.



3. Now discuss the activity. Establish these points:

1. This time, the 'pupils' have a real reason to ask the questions, because they didn't know what was in the picture. They also have to listen carefully to the answers, so that they can draw the picture.

.2 The basis of this activity is called an information gap - the teacher has some information, the pupils don't have that information, so there is a need to communicate.

.3 Although the activity as a whole is controlled by the teacher, the pupils are mainly asking the questions that they want to ask, not ones the teacher tells them to ask.

4. Point out that you showed one possible type of "information gap" activity - a guessing game.

Ask the teachers: What are the advantages of using guessing games in class?

Try to elicit these answers:

i) They are interesting and keep the attention of the class.

ii) They are easy to organise - either the pupils can ask the teacher questions, or a pupil can come to the front to answer.

iii) They can usually be done with little or no preparation by the teacher.

iv) Although they are called "games", they provide very intensive language practice, especially in asking questions. So they should not be regarded as an "extra" activity, but as a central part of the English lesson.

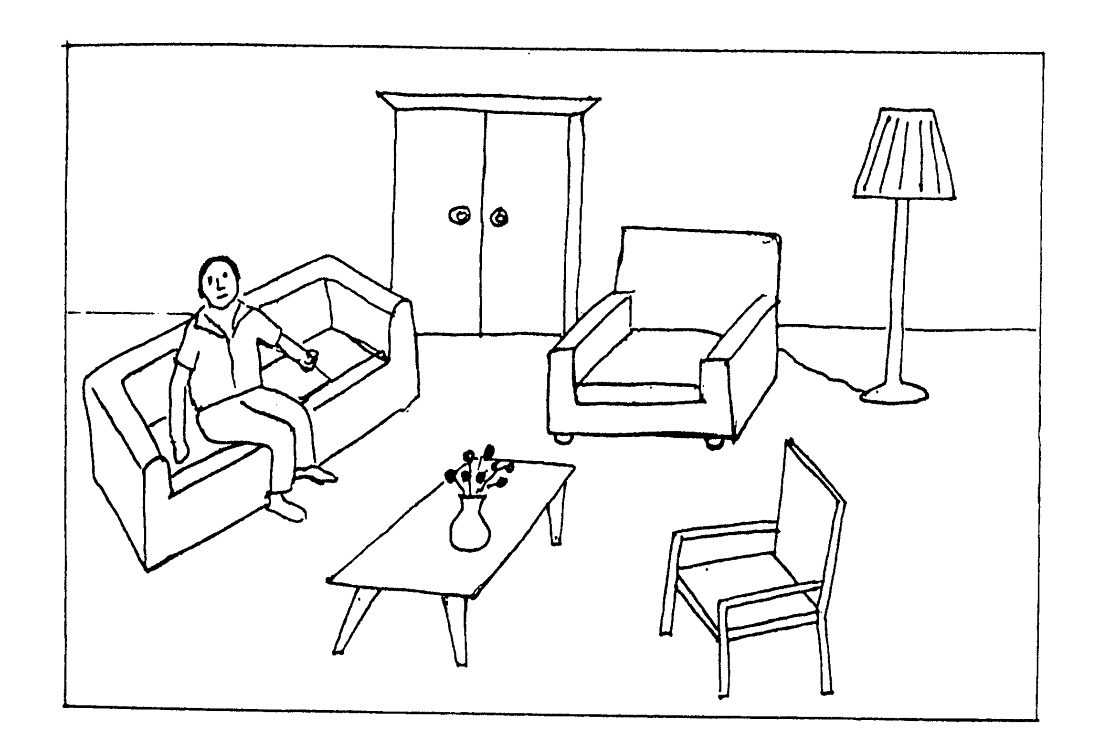
Tell the teachers that in the second part of this Session, they will look at other examples of guessing games, including guessing games used in Welcome to English.

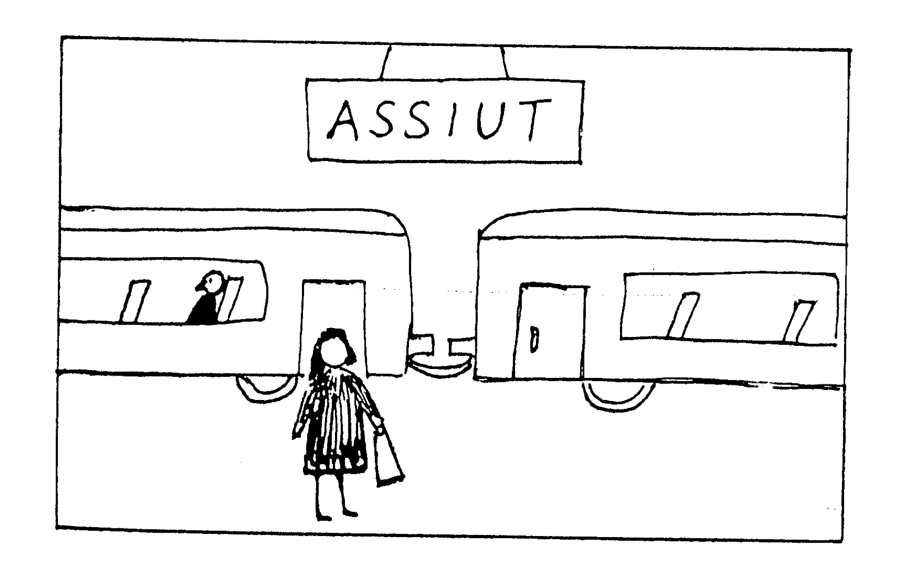
END OF PART ONE

MODULE 37: COMMUNICATIVE ACTIVITIES

MASTER SHEET ONE

Session One Part One





SESSION ONE PART TWO

75 minutes

ACTIVITY ONE: GUESSING GAMES

1. Give each teacher a copy of Handout One, which shows examples of four guessing games:

Guess the Picture
Guess the Sentence
Famous People
Mime

Follow this procedure:

.1 Read through the explanation of how the game is played, explaining anything which is not clear.

.2 Quickly demonstrate each game, or one or two of them. For the first two games on the Handout, you will need to make your own flashcards and write your own sentences on pieces of paper.

.3 Discuss what language (structures, vocabulary, pronunciation points) each game practised, and what <u>other</u> language could be practised using the same technique.

.4 For each game, discuss how controlled or free the practice it provided was.

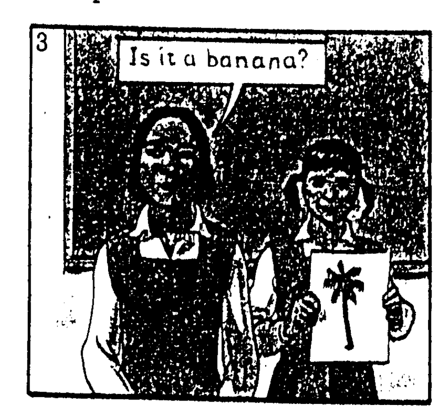
ACTIVITY TWO: USING THE TEXTBOOK

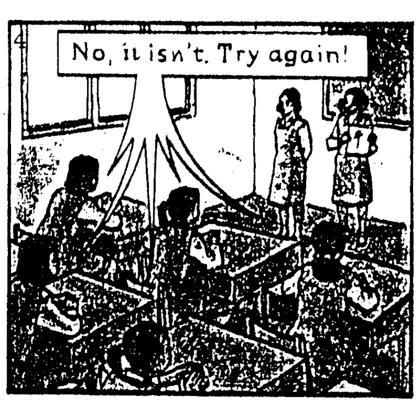
1. Before asking the teachers to look at examples of guessing games in their textbooks, discuss the following <u>two</u> ways of <u>organising</u> guessing games:

Method 1: The teacher or one of the pupils stands at the front of the class. The rest of the class ask questions, until they guess the correct 'answer'. This is the method you have demonstrated so far.

Method 2: Two pupils come to the front. One of the pupils has the 'answer' (e.g. the picture or the sentence), which he or she shows to the rest of the class. The other pupil does not know the answer. He or she stands behind or just in front of the first pupil and tries to guess it by asking the rest of the class, who respond in chorus.

This technique is fairly common in Welcome to English Book I: Either give a quick demonstration of it (using one of the flashcards or sentences from Activity One) or ask the teachers to look at the pictures from Unit 4, Lesson 4a of 'Welcome' Book I, which illustrate the procedure.





Ask teachers which they think is better, and why. Establish that:

.1 The first method gives more pupils a chance to ask the questions, but in a large class it might be difficult to involve all the pupils.

.2 The second method is more highly organised and keeps the whole class involved, although most pupils do not have to say very much. It might be a more useful technique with a large class.

2. Divide the teachers into pairs and ask them to look at the following guessing games from Welcome to English Book I SB:

Unit 5, Lesson 4a (SB p. 28)
Unit 7, Lesson 3a (SB p. 41)

In their pairs, they should decide:

i) what language items each game is designed to practise;

ii) at what point in the lesson the game is designed to be played;

iii) what visual aids are needed to play the game, and what preparation the teacher needs to do for this;

iv) what instructions they would give the class for the game.

3. When most pairs have finished, discuss their answers with the whole group.

Establish that both games practise questions with 'Is it...?' The first game practises nouns with indefinite and definite articles (a clock, an egg, the moon). The second game practises object pronouns (me, you, him, her) in the prepositional phrase 'near him/near her', etc.

4. Ask two of the teachers to come to the front in turn and demonstrate the two games, using the rest of the group as pupils.

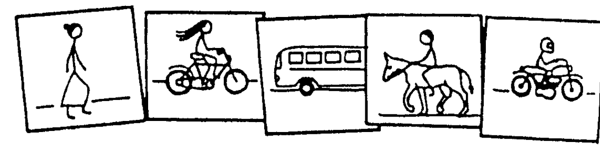
END OF SESSION ONE

MODULE 37: COMMUNICATIVE ACTIVITIES

HANDOUT: GUESSING GAMES

A. GUESS THE PICTURE

The teacher has a set of flashcards with simple pictures (e.g. actions, clothes, fruit, places). He or she chooses one card, but does not show it to the class. They must guess what it is by asking questions, e.g.
T: Guess how I went to Saqqara.
PP: Did you go by car/ go by bus/ walk? etc.



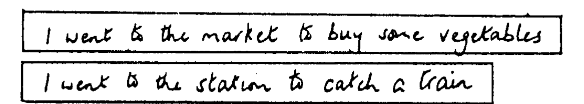
B. GUESS THE SENTENCE

The teacher writes a sentence on a piece of paper or card. He doesn't show it to the class, but writes the basic pattern on the board, e.g.:

I went (somewhere) to (do something)

The pupils have to guess the exact sentence by asking questions, e.g.:

Did you go to a shop/ to the club/ to the station?
Did you buy some fruit/ have a swim/ catch a train?



C. FAMOUS PEOPLE

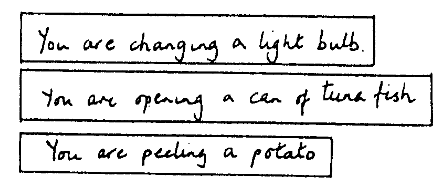
The teacher pretends to be famous person, who is known to the pupils. The pupils guess who the person is by asking Yes/No or 'Or' questions, e.g.:

Are you Egyptian? (No) Are you American? (No) Are you dead or alive? (Alive) etc.

D. MIME

The teacher calls a pupil to the front and secretly gives him or her a piece of paper, which describes a simple activity. The pupil mimes the activity. The other pupils try to guess it.

e.g.



SESSION TWO PART ONE 40 minutes

PAIRWORK COMMUNICATION GAMES

1. Remind the teachers that the guessing games you showed in Session One were done with the whole class together, and centred on the teacher. The "information gap" was between the pupils and the teacher - the teacher had some information, and the pupils had to find out what it was.

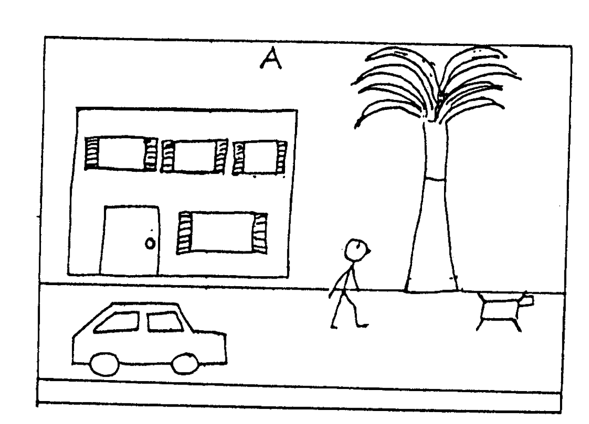
Communication games can also involve pupils working together in pairs. In that case, the "information gap" is between the two pupils in each pair - one pupil has some information, and the other pupil has to find it out.

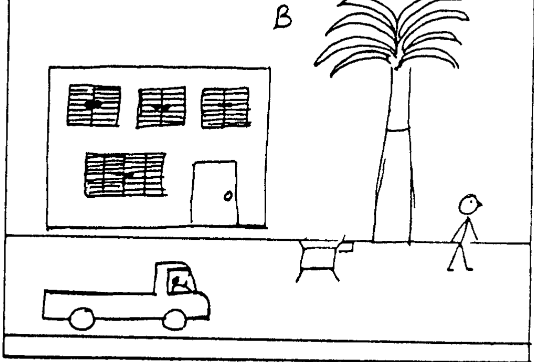
2. An example of a pairwork communication game is 'Find the Differences'. Explain that in this activity, the two pupils in each pair have pictures which are identical except for some important differences. They do not look at each other's pictures, but try to find the differences by describing their picture, and by asking questions about their partner's, e.g.

P1: "In my picture, there is a house and a tree."
P2: "I also have a house and a tree. Where is the tree?"

When they find a difference, they mark it on the picture. It is important that they know how many differences to find, so that they know when they have completed the game.

Demonstrate the activity. Divide the teachers into pairs, and give them each a letter A and B, so that in each pair one teacher is A and the other B. Make copies of Master Sheet Two, and give each 'A' teacher a copy of Picture A, and each 'B' teacher a copy of Picture B. Tell them they have to find four differences between the pictures, without looking at their partner's picture.





3. When they have finished the activity, discuss these questions with the teachers and try to elicit the answers given after each one:

.1 What are the advantages of pupils doing an activity like this in pairs?

- All the pupils have a chance to ask and answer questions, so they have much more intensive language practice. If the activity is centred on the teacher, only one pupil speaks at a time, and some pupils say nothing at all.

.2 What are the problems of using an activity like this for pairwork in large classes?

i) Preparation. For a class of 50, a teacher would have to make 25 copies of each picture.

ii) Organisation. The teacher would have to distribute 50 pieces of paper, making sure pupils in each pair get <u>different</u> pictures, and stopping the pupils showing each other their pictures.

.3 Can we adapt activities like this one so that they <u>can</u> be used with large classes?

i) We could enlarge the two large pictures, and put Picture A on the wall at the front of the class, and Picture B at the back. The front, third, fifth, seventh, (etc.) rows of pupils turn round and face the row behind them. They can only see Picture B, while the others can only see Picture A. Pupils form pairs with the pupils sitting immediately behind them, and try to discover the differences. This way of organising the class for pairwork is sometimes called 'Tango Pairs'.

ii) We can use similar activities which involve simple tables or lists of words instead of pictures. This would make preparation much easier.

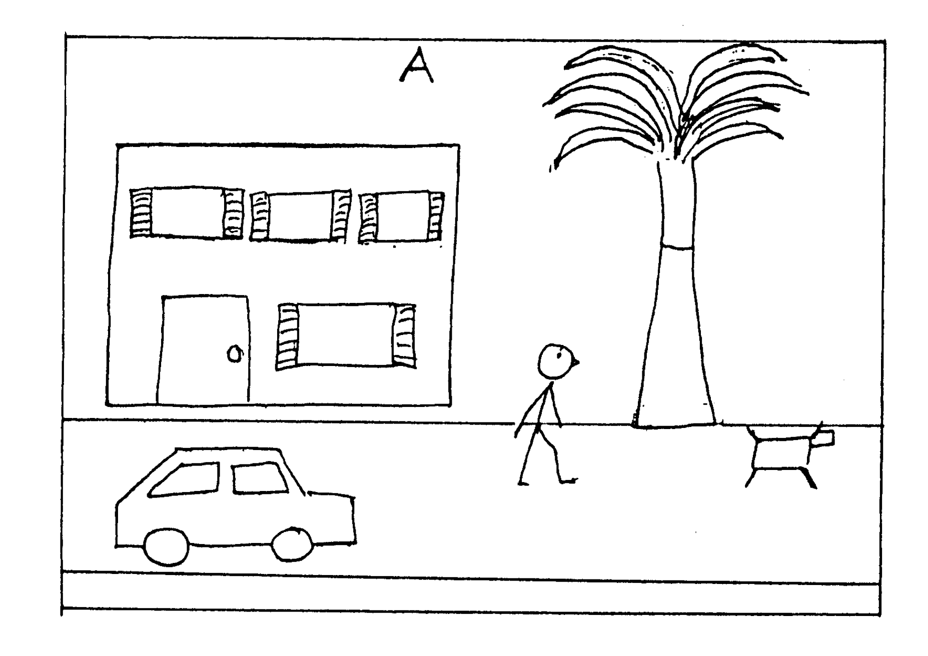
iii) Instead of giving paper to every pupil, we can use activities which involve giving paper to <u>one</u> pupil in the pair only. In many classes, pupils can sit in threes instead of pairs - this means we need to give the paper to only one pupil in three. So we would only need 17 copies for a class of 50.

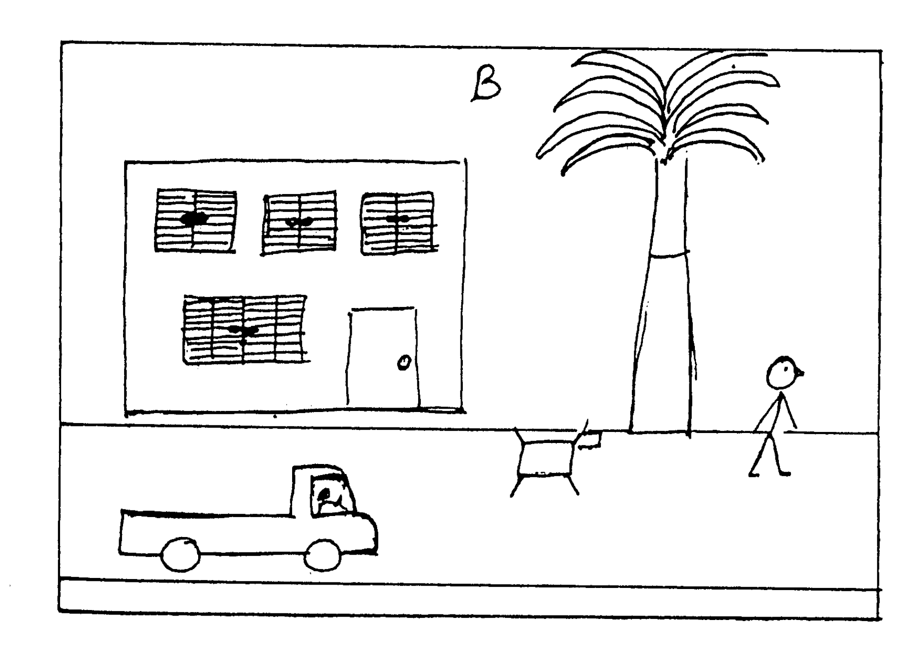
In the second part of this session you will demonstrate some simple communication games that could be used for pairwork in large classes.

END OF PART ONE

MODULE 37: COMMUNICATIVE ACTIVITIES

MASTER SHEET TWO Session Two Part One





SESSION TWO PART TWO

80 minutes

ACTIVITY ONE: SIMPLE INFORMATION GAP ACTIVITIES FOR PAIRWORK

In this activity you will show teachers two simple information gap exercises that can be done without too much preparation or any duplication of material.

SHOPPING

Explain that this activity requires no prepared sheets of paper: the material is created by the pupils themselves.

Demonstrate the activity, following these steps:

1. Ask every teacher to make a list of five things which they could buy at a grocer's shop. Against each item, they should write a price. They should work on their own, and not show their list to the person next to them.

2. Divide the teachers into pairs, and give each teacher a letter, A or B. Tell teachers that if they are A, they want to buy the items on their list. If they are B, they are a shopkeeper, and their list shows what they have in their shop and how much it costs. The "customers" must try to buy the items on their list.

3. Quickly demonstrate with one teacher, using a list of your own. Ask

e.g. Have you got any tea?
- Yes, I have.
How much does it cost?
- 50 piastres a kilo.

4. Finally ask a few teachers what items they managed to buy and how much they cost.

HAVE YOU EVER?

Like the previous activity, this exercise requires no extra material. It is designed to practise the Present Perfect Simple tense, and is adapted from Welcome to English Book II, Unit 9:3a.

Demonstrate the activity, following these steps:

1. Write this table on the board, and ask all the teachers to copy it:

Have you ever.........?

Drive a lorry	
Ride a bicycle	
Eat mushrooms	
See an elephant	
Break an arm	

2. Divide the teachers into pairs. They should take it in turns to ask questions to their partner and make brief notes in the grid (They should make notes about their partner, not about themselves).

Quickly demonstrate the activity with one of the teachers, e.g.

You: Have you ever driven a lorry?
Teacher 1: No, I haven't. (Place an 'X' in the grid on the board)

or You: Have you ever driven a lorry?
Teacher 2: Yes, I have. (Place a tick in the grid)
You: Oh really. When?
Teacher 2: ....

Point out that if their partners say they <u>have</u> done any of the things listed, they should ask further questions e.g. 'When...?', 'Why...?', etc. to obtain further information.

3. The teachers work in pairs, asking and answering questions about the activities on the list. When they have finished, stop the activity. Ask a few teachers to tell you what their partner has done, or has never done (e.g. 'She has ridden a bicycle many times....').

After your demonstration, discuss the activity. Make these points:

.1 The pupils are genuinely communicating in this activity - exchanging personal information and finding out things about each other which they did not know before.

.2 Completing the table is an essential part of the activity, because it makes the pupils <u>listen</u> to their partner's answers.

Finally, ask teachers what other topics would be suitable for

this kind of activity, in which the pupils are asked to exchange personal information, and complete a table. Invite suggestions:

e.g. Asking about each other's daily routine ("What time do you get up/have breakfast...?")

Asking about each other's likes and dislikes ("Do you like dancing/listening to music...?")

Asking about each other's predictions (e.g. what they think will/may happen in the next 50 years)

ACTIVITY TWO: OTHER COMMUNICATION GAMES (SELF-ACCESS)

Note to the Trainer: This activity is a "self-access" session, in which teachers try out different communication games in pairs at their own speed. The purpose of the activity is to familiarise them with different types of communication game, and also to give them language practice. These games are not intended for them to use in their own classes, although some of them could easily be adapted for use with a large class.

There are eight different games (Worksheets 1A - 1H), each one to be used by a pair of teachers. So two copies of each game will give you enough material for 32 teachers; three copies will be enough for 48 teachers.

If possible, keep each game in a separate envelope, so that they do not get lost or mixed together.

1. Lay out the games in their envelopes on a row of desks or tables. Pairs of teachers come up in turn and take one envelope, and then play the game.

2. Go from pair to pair, giving help where necessary. When a pair finishes a game, give them another one. Encourage the teachers to try out as many of the games as possible.

Player A must not see the part of the Worksheet held by Player B, and vice-versa.

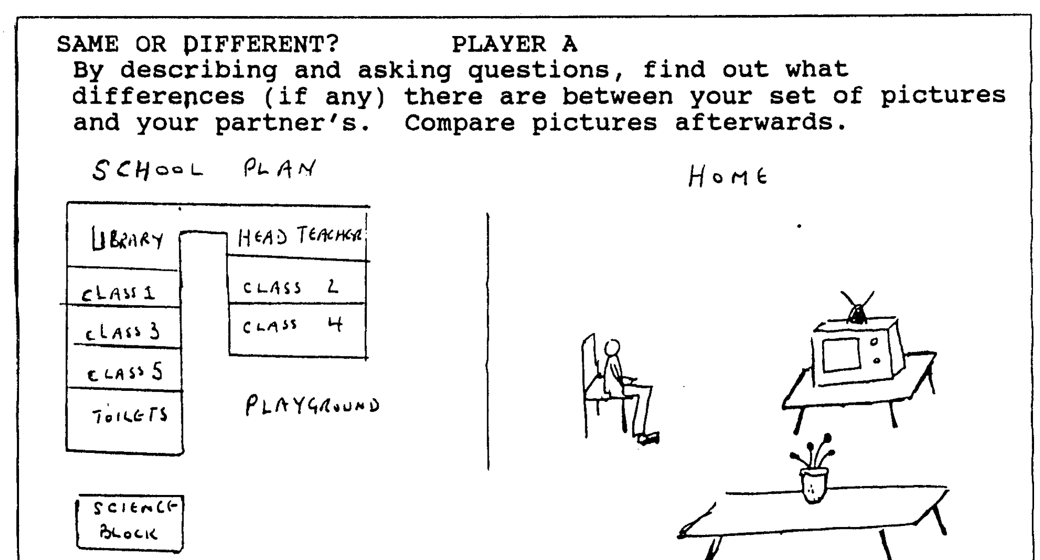
END OF MODULE

MODULE 37: COMMUNICATIVE ACTIVITIES

WORKSHEET ONE A Session Two Part Two

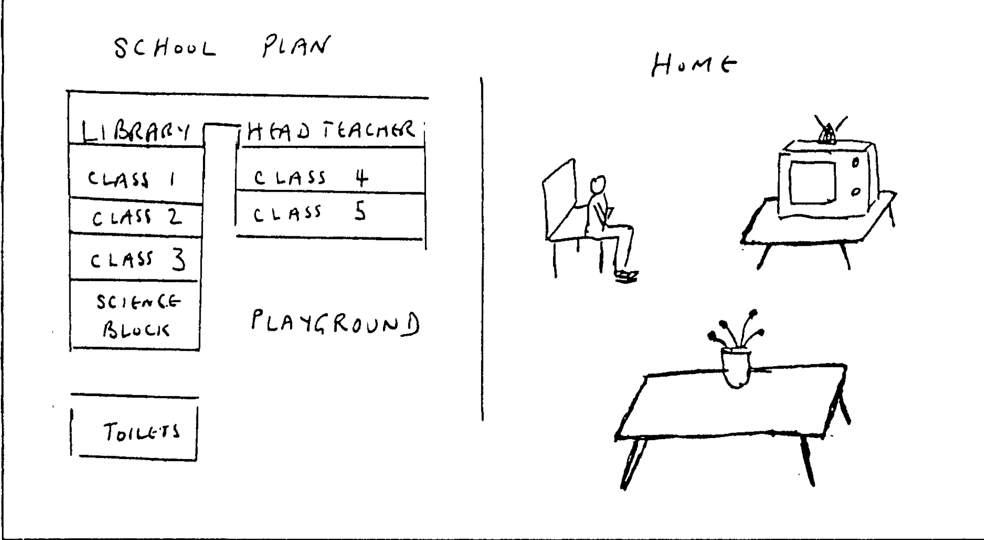
SAME OR DIFFERENT? PLAYER A

By describing and asking questions, find out what differences (if any) there are between your set of pictures and your partner's. Compare pictures afterwards.



SAME OR DIFFERENT? PLAYER B

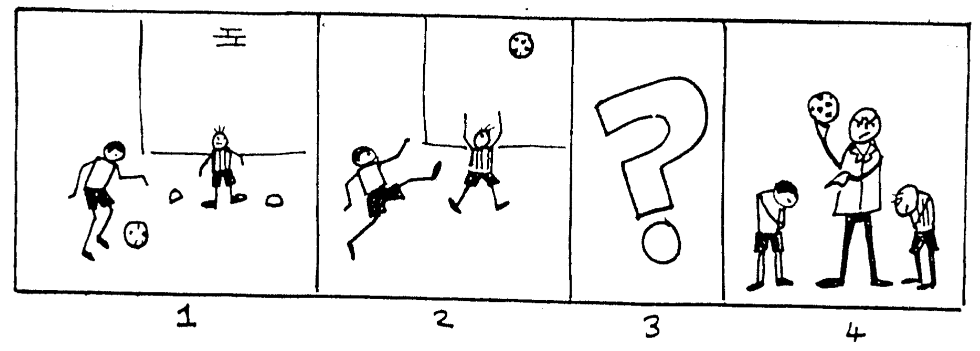
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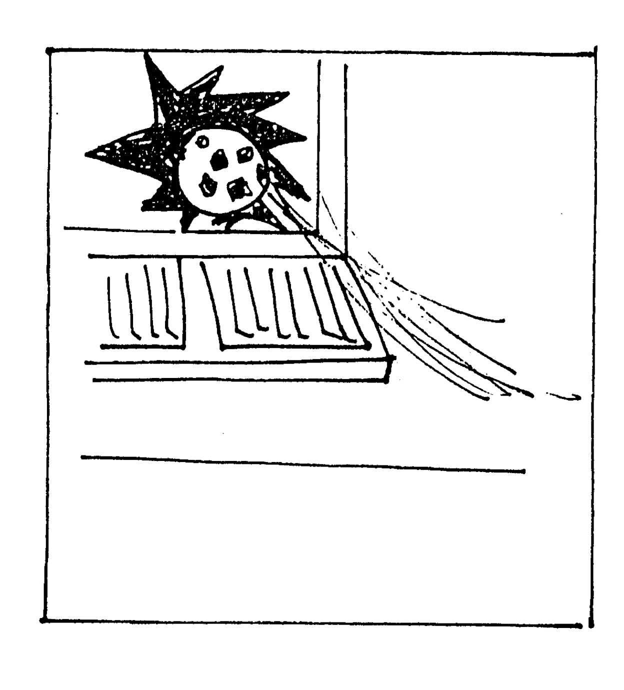
MODULE 37: COMMUNICATIVE ACTIVITIES

WORKSHEET ONE B WHAT HAPPENED? Session Two Part Two

PLAYER A: Your partner has the missing picture. Ask him or her questions and try to draw what happened on a separate piece of paper. Check afterwards.



PLAYER B: Answer your partner's questions, but without being too helpful. Do not show him or her your picture.



MODULE 37: COMMUNICATIVE ACTIVITIES

WORKSHEET ONE C Session Two Part Two

PLAYER A: Try to lay out these ten symbols in the pattern held by your partner. Draw on a separate piece of paper. Check afterwards.

+ ○ ▭ ⬭ △

? — ! X ▭

PLAYER B: Your partner has the same ten symbols as you, and is trying to lay them out in the same pattern which you have. Help him by answering his questions.

▭ x

+ ▭ ○

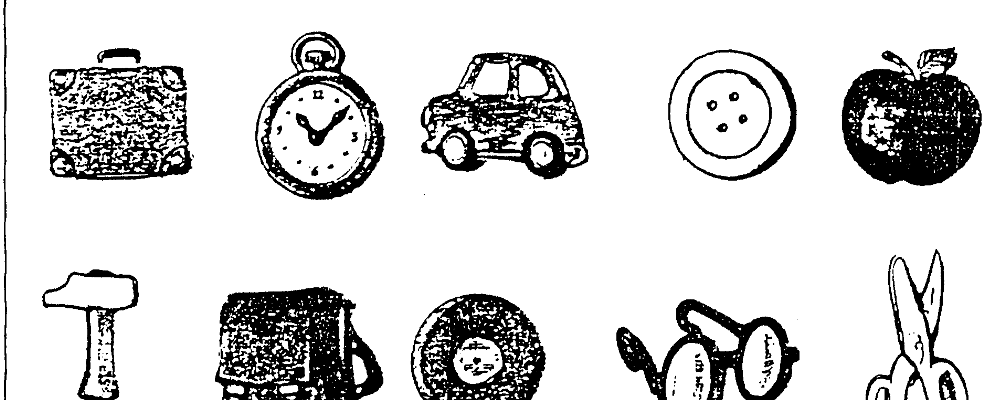
△ ⬭

— ? !

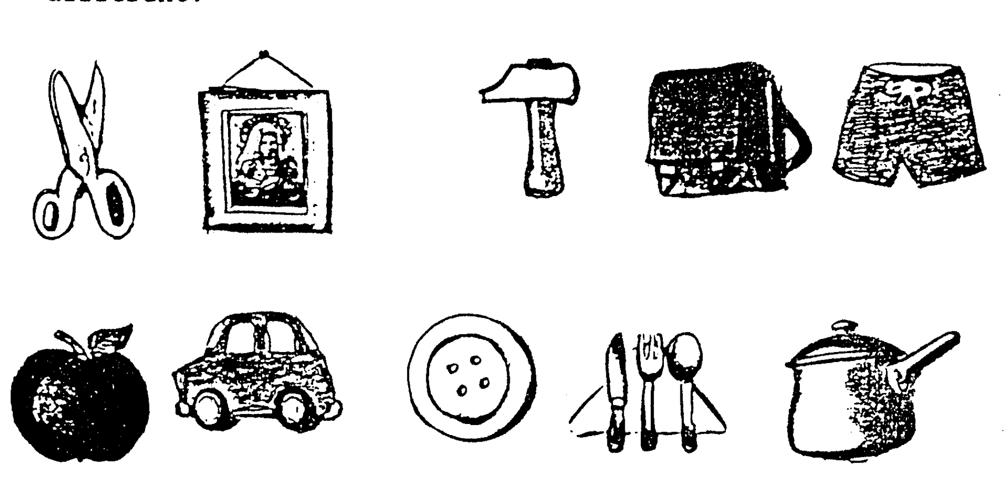
MODULE 37: COMMUNICATIVE ACTIVITIES

WORKSHEET ONE D Session Two Part Two

PLAYER A: You each have ten objects. However, not all are the same. List those that are the same and those that are different.



PLAYER B: You each have ten objects. However, not all are the same. List those that are the same and those that are different.



MODULE 37: COMMUNICATIVE ACTIVITIES

WORKSHEET ONE E

Session Two Part Two

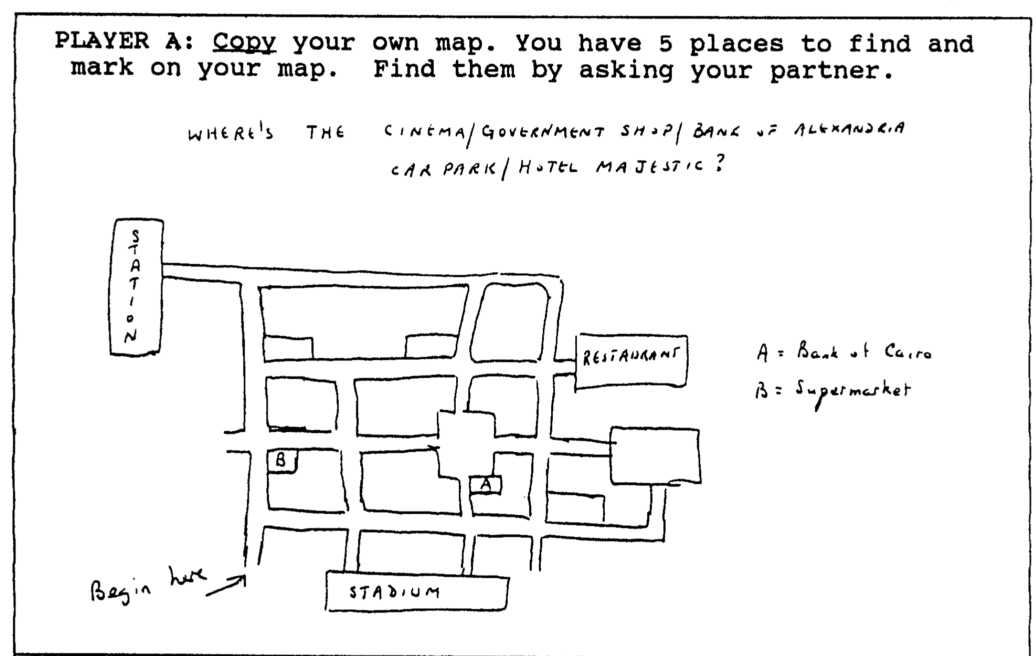
PLAYERS A & B: Take turns in choosing a face. Your partner has to guess which face you are looking at, by asking questions.

Play again. This time, describe a person so that your partner can identify the correct picture.

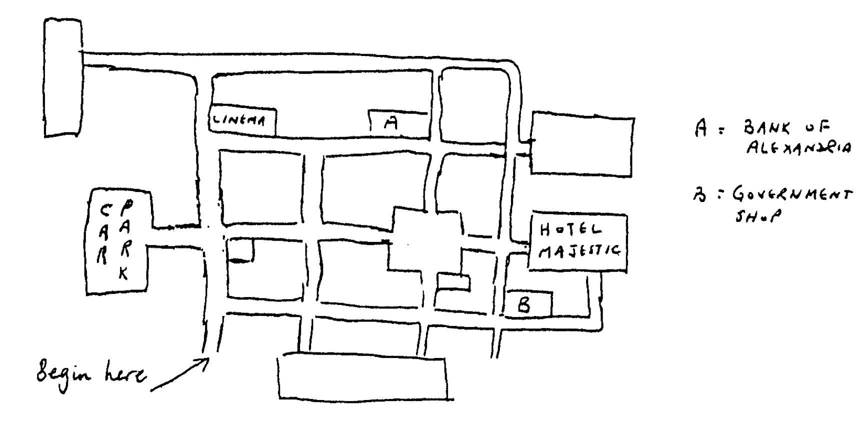
MODULE 37: COMMUNICATIVE ACTIVITIES

WORKSHEET ONE F Session Two Part Two

PLAYER A: Copy your own map. You have 5 places to find and mark on your map. Find them by asking your partner.



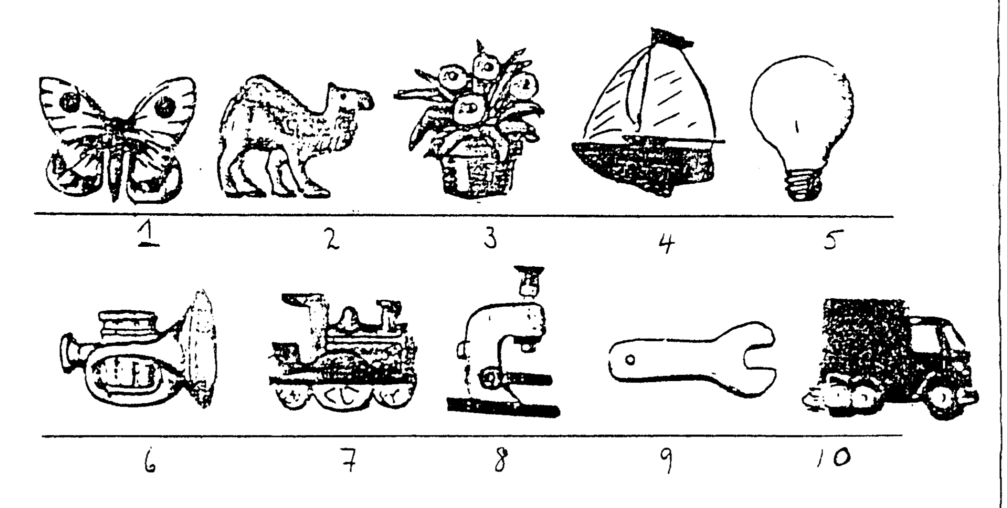
PLAYER B: Copy your own map. You have 5 places to find and mark on your map. Find them by asking your partner.



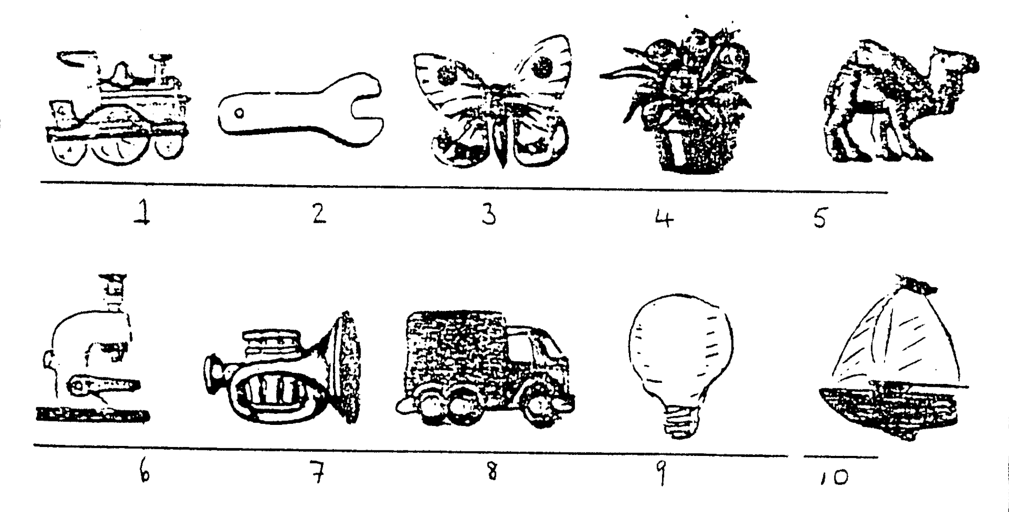
MODULE 37: COMMUNICATIVE ACTIVITIES

WORKSHEET ONE G Session Two Part Two

PLAYER A: Your partner has the same ten objects, but in a different order. For example, your butterfly is number 1 on your sheet, but number 3 on your partner's. List the objects and the two numbers.



PLAYER B: Your partner has the same ten objects, but in a different order. For example, your butterfly is number 3 on your sheet, but number 1 on your partner's. List the objects and the two numbers.



MODULE 37: COMMUNICATIVE ACTIVITIES

WORKSHEET ONE H Session Two Part Two

FIND THE DIFFERENCES PLAYER A

By describing and asking questions, find ten important differences between your picture and your partner's.

FIND THE DIFFERENCES PLAYER B

By describing and asking questions, find ten important differences between your picture and your partner's.



MODULE 38: CLASSROOM DISPLAYS

SESSION ONE

Part One — 30 minutes

Introduction: Classroom displays

Part Two — 90 minutes

Maps
Structure charts
Making maps and charts

SESSION TWO

Part One — 40 minutes

Pupils' written work
Vocabulary
Topic areas

Part Two — 80 minutes

A shopping display
Other topic displays

CONTENTS

1 Handouts
There is one Handout in this module. Copies should be given to every teacher to take away.

2 Master Sheet
There is one master sheet in this module, showing a map of Egypt. This is for copying by teachers onto a large piece of card, and is not for taking away. If you have an overhead projector, it can be copied onto a transparency and projected onto the wall for teachers to copy from.

There are no Worksheets in this module.

Note:
For the practice activities in Session One you will need:

i) two large sheets of white card or paper (70 x 100 cm.) for every pair of teachers (for making maps and structure charts);

ii) a good supply of smaller sheets of paper for making rough sketches;

iii) at least one felt tip pen (black or a dark colour) for every pair of teachers.

GENERAL NOTES FOR THE TRAINER

The aims of this module are:

1. To make teachers aware of the value of using wall displays in their classrooms.

2. To show teachers the range of material that can be used for classroom displays.

3. To show teachers how to make their own classroom displays.

In earlier modules, teachers were shown how to make and use visuals which could be brought into the class and used for one particular lesson. This module shows teachers how they can create more permanent displays of visuals which can be put on the walls of the classroom and left there for longer periods.

Covering the walls with displays not only makes the classroom an attractive and interesting place to work in; it also provides the teacher with a ready source of material to draw on in his or her teaching. It is very easy to involve the pupils in the task of finding and arranging material for wall displays; this greatly increases their motivation both inside and outside the class.

Some of the visual aids referred to in this module were first introduced in other modules, especially:

Making and Using Visual Aids (15) (charts, flashcards)
Introducing Reading (24) (wordcards)
Meaningful Practice (14) (flashcards)

SPECIAL REQUIREMENTS

1. Trainers should prepare the structure chart shown on page 5 for use in Activity Two in Session One Part Two.

2. Trainers may wish to make their own copy of the map of Egypt in advance of Part One, Session Two (copying the map on the Master Sheet onto a large sheet of card). This map can then be used for Activity One.

SESSION ONE PART ONE

30 minutes

INTRODUCTION: CLASSROOM DISPLAYS

1. Begin by asking teachers to think of their own classrooms and to describe the good and bad points of them. If you like, build up a list of them on the board:

Good	Bad
plenty of light	too crowded
clear view of blackboard	no cupboards
quiet	no teaching aids
	small blackboard
	bare walls

Discuss with the teachers how the bad points can be overcome. Establish that many of the problems (e.g. overcrowding, small blackboard) are beyond the control of the teacher. However, one thing the teacher can do to improve his classroom is to use the walls for classroom displays: pictures, maps, charts, etc. which are left on the wall for several weeks or months.

2. Talk about some of the different things that can be used for classroom displays. As far as possible, get ideas from the teachers. Build up a list on the blackboard, and talk briefly about each kind. Do not go into too much detail at this point:

i) Charts showing vocabulary or grammar points (e.g. substitution tables).

ii) Pictures of all kinds: cut-outs from magazines, drawings done by the teacher (including old flashcards), postcards, photographs.

iii) Maps of different countries and regions, labelled in English.

iv) Pupils' written work - examples of handwriting, sentences, short paragraphs, drawings done by the pupils. (Written work displayed on the wall should be correct and rewritten neatly if necessary.)

v) Real things which have English words on them - labels from tins or bottles, empty packets, postage stamps, etc.

3. Ask the teachers: Why is it worth the time and effort needed to produce classroom displays? What is their value? Establish that:

.1 Displays on the walls make a classroom look brighter and more interesting, and a pleasanter place to work.

.2 They provide something that the pupils can see in front of them and learn from, even when the teacher is not present.

.3 They provide a readily available set of visual aids which the teacher can always draw on, especially for review work.

.4 They increase pupils' motivation, by making them feel that English is something creative and "alive".

Now make these general points:

.1 To be effective, classroom displays should be changed regularly. They should never be left on the wall so long that they become dirty and faded, or they will entirely lose their value. If they are left up too long, pupils fail to notice them - they become part of the 'wallpaper'.

.2 As far as possible, the pupils should be involved in producing material for classroom displays. They will take more interest in the displays and look after them better if they feel they have helped to make them.

.3 The most useful place for displays is in the classroom, so that the teacher can refer to them during the lesson. However, there are other areas of the school where English language displays can be put. Ask teachers to suggest possible places: e.g. the entrance area, the school library, the walls outside the classroom.

4. Tell the teachers that in the second part of this session you will focus on two of the most useful types of display:

i) maps
ii) structure charts

Point out that teachers often need to refer to a map to show where places are, or to a structure chart when making a grammar point. So it is useful to create a "Geography Corner" and a "Grammar Corner" in the classroom; ideally, on either side of the blackboard where pupils can easily see them.

In the practice which follows, teachers will actually produce maps and structure charts which they could use in their own classrooms.

END OF PART ONE

SESSION ONE PART TWO 90 minutes

ACTIVITY ONE: MAPS

1. Discuss with the teachers what maps would be most useful to display in their classroom.

Possible answers:

i) a map of Egypt, labelled in English;
ii) a map of the Middle East;
iii) a map of Europe or of the world;
iv) a plan of the town or village, showing places such as the post office, mosques, churches, schools, etc.

Ask about maps which are used in lessons they have taught in Welcome to English. Examples:

i) the maps of Egypt in Welcome to English Book II (Unit 6 and 10: one shows features such as roads, railways and oases; the other shows places that Bill has visited or wants to visit);
ii) the map of the world in Welcome to English Book III (Unit 10).

A classroom display of either map would be useful to focus the attention of the whole class when presenting the activity the maps are used for, and when checking the answers afterwards. They would of course be useful for reference in other lessons.

Talk about displaying and labelling maps. Make these points:

.1 Maps should be put high enough on the wall so that all the pupils can see them clearly, but not so high that the teacher cannot point to places on the map.

.2 The map should not have too much detail. If too many words are written on the map itself, it will be difficult to see where places are. The names of towns, rivers, etc. can be marked at the sides of the map, with the names written on small cards or pieces of paper. The places can then be identified in one of two ways:

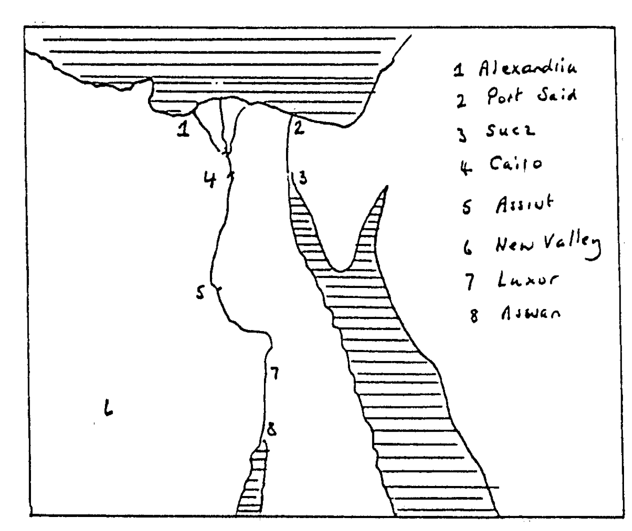
i) A letter or number can be written on the map (e.g. C = Cairo, A = Alexandria; or 1 = Cairo, 2 = Alexandria);

ii) A pin can be stuck on the map to mark the place. A thin piece of string or wool (or ribbon from a

cake box) can run from the pin to the card at the side;

iii) If required, symbols and different colours can be used to show features such as roads, railways, mountains etc. (e.g.   for roads,   for railway lines,   for mountains).

If possible, show this with the map which you have made yourself (see General notes). Otherwise, draw a map on the blackboard to show what you mean.



3. Ask teachers how they could <u>use</u> a map like this in their lessons.

Obviously, there are many possible answers. Try to get specific suggestions and examples. If a teacher has a good idea, ask him to come to the front and quickly demonstrate, using the rest of the teachers as a class.

Possible answers:

i) When introducing a new lesson. e.g. the lesson about the places that Bill has been to in Egypt (Book II, Unit 10:3a) they could ask the pupils to look at the map and say which places he visited last summer, from their memory of a previous unit. After saying each place, the teacher or another pupil could point to them on the map.

ii) For practising structures, pointing to places as a cue:
e.g. Have you ever been to (Luxor)?
Kamal is going to visit (Benha).

iii) For practising places and directions:
e.g. Where is Assiut? (It's north of Luxor/between Luxor and Cairo, etc.).
You are in Cairo. How do you go to Assiut? (You go south/up the Nile).
Tell me about Luxor. (It's on the Nile, it's north of Aswan, etc.)

iv) Teachers could take down the name cards, mix them up, then ask pupils to put them back.

ACTIVITY TWO: STRUCTURE CHARTS

1. Point out that the aim of a structure chart which is permanently displayed on the wall is to remind pupils of an important grammar point. So charts should be:

i) as clear and simple as possible, with nothing that will distract attention from the main point;
ii) large enough so that pupils can easily read them;
iii) attractive to look at, so that they catch the pupils' eye. This can be achieved by using colour and simple pictures.

2. As an example, show the teachers the following structure chart, and pin it up on the wall. (If you have been unable to make one, write it up on the board:

How much	tea sugar oil flour	?	How many	boys girls books desks	?

Ask the teachers what grammatical point it illustrates. (Countable/Uncountable nouns, with 'How much?' and 'How many?').

2. Now ask teachers what other points of grammar or vocabulary might be suitable for displaying on a chart. Get as many suggestions as possible, and build up a list at the side of the board (to leave enough space for actual examples later).

e.g.

Present Simple -s ending
Singular/Plural nouns
Yes/No questions
Names of colours
Prepositions
Some/Any

When you have a list of five or six points, divide the teachers into pairs or groups of three. If necessary, give each pair a piece of paper to write on.
Give each pair two of the items in the list. Ask them to design a structure chart for each one. (At this stage, they should only draw their chart in a rough form, and on a small piece of paper. In Activity Three they will make a full-size structure chart).

3. When most pairs have finished, stop the activity. Go through the list, and ask teachers to tell you what ideas they had. For each item, ask at least one teacher to come out and draw a structure chart on the board. Encourage criticism, so that the final charts are simple and clear.

ACTIVITY THREE: MAKING MAPS AND CHARTS

In this activity, the teachers have two tasks to do:

Task One: Teachers copy the outline map on the Master Sheet.

Task Two: Teachers design a full-size structure chart, based on the ideas in Activity Two.

The two tasks should be carried out together: some pairs do Task One first, others do Task Two first.

Task One: Map

1. For this task, each pair will need a large sheet of paper, 100 x 70 cm. Either:

   i) Hand out copies of Handout One, showing the map they should copy for displaying on the wall. Or:

   ii) If you have an overhead projector, copy the Handout onto a transparency, and project it onto the wall. In turn, each pair of teachers comes to the front, and attaches their sheet of paper to the wall, so that the OHP is projected onto it. They draw the map onto the paper (using pencil, so that they can correct mistakes). This should take only a few minutes.

2. When they have copied the map, they complete it by:

   i) drawing over the outline with a pen (if possible, using colours);
   ii) marking main towns by drawing circles;
   iii) colouring rivers, lakes and seas blue.

Task Two: Structure Chart

For this task, each pair will need two sheets of paper, about 50 x 70 cm.

1. Working in pairs, teachers choose one of the structure charts they worked on in Activity Two. They should already have a rough design for the chart. They draw a full-size chart on one of the sheets of paper you have given them.

2. Teachers design a second chart. This time, it should be based on a different grammar point, not one of those covered in Activity Two. Follow this procedure:

i) Teachers decide what grammar point they want to show in their chart.

ii) They show it to you. If necessary, suggest ways in which it could be improved (ensure that no unnecessary language acts as a "distractor" from the main point).

iii) They write out the final version of the chart, full size, on the second large sheet of paper.

If necessary, help teachers by suggesting grammar points which would be suitable:

e.g. a/the
Present Continuous
Possessive -'s
Pronouns
Tag questions
Negatives
Reduced forms (he's, I'm, etc.)

3. When most teachers have finished, hold up some of the charts so that teachers can see what each pair has produced.

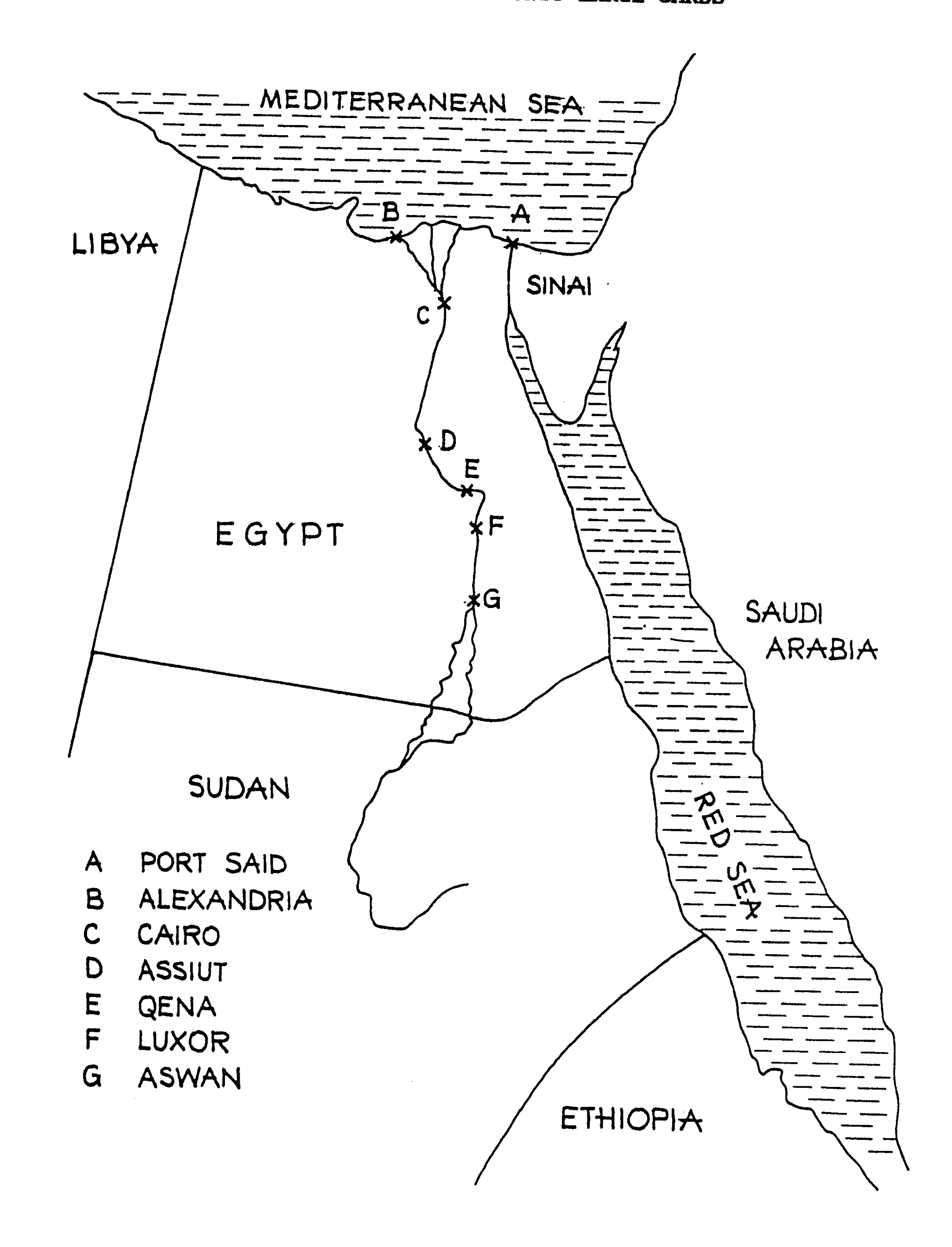
4. Point out that teachers can use the back of the sheets for a second chart.

At the end of the activity, give every teacher a copy of Handout One. Explain that this gives ideas for simple structure charts. Each chart would, of course, need to be drawn on a large sheet of paper. Look at the charts together. Discuss how they could be improved by using colour.

END OF SESSION ONE

MODULE 38: CLASSROOM DISPLAYS

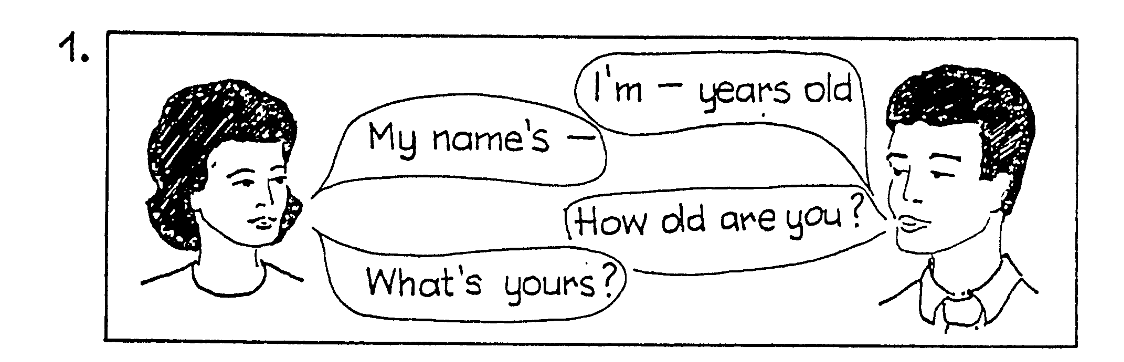
MASTER SHEET: MAP FOR PROJECTION ONTO LARGE CARDS



MODULE 38: CLASSROOM DISPLAYS

HANDOUT: STRUCTURE CHARTS

1.



2.

I you we they	like	beans bread eggs meat football books
he she	likes	

3.

How much	tea sugar oil flour	?	How many	boys girls books desks	?

4.

one	first left
two	second right
three	third left
four	fourth right

5.

colours

- a blue shirt
- a green book
- a brown desk

SESSION TWO PART ONE 40 minutes

Remind the teachers that in Session One you talked briefly about the different kinds of material that can be used for classroom displays. In this Session you will consider three main types of display in more detail: pupils' written work, vocabulary, and topic areas.

PUPILS' WRITTEN WORK

1. Discuss what kinds of written work are suitable for displaying on the walls. Get teachers to give their own ideas. There are two main possibilities:

   i) Work done as a normal part of classwork or homework: e.g. sentences based on workcards, written exercises from the book.

   ii) Work done specially by pupils for the wall display: e.g. a drawing done by the pupil with a sentence describing it; a short paragraph; an example of handwriting.

2. Discuss how pupils' work can be displayed attractively. Again get ideas from the teachers, and make these suggestions yourself:

   i) A large sheet of paper can be pinned to the wall; pupils' work can then be pinned or stuck onto this sheet. This helps to give the appearance of a single display, rather than several separate pieces of paper.

   ii) The date can be written on each piece of work, and it can then be taken down and given back to the pupil after a certain time (say, 2-3 weeks). In this way, the display will constantly change and so remain interesting, and more pupils will be given the chance to have their work displayed.

VOCABULARY

Point out that pupils will learn words and structures better if they can see them on the wall of the classroom over a period of time. So vocabulary from the lesson can form an important part of a classroom display.

Discuss these two ways of displaying vocabulary:

1. Vocabulary lists. The teacher can simply write the

important new words from a particular lesson on a sheet of paper, and ask a pupil to stick it on the wall at the end of the lesson. He can take it down about a week later and review the words on it. The words in such a list, however, are presented in isolation and with no context; consequently, it does little to help the pupils remember what they mean.

2. Word Fields. A more meaningful way of displaying vocabulary is to group the words into related 'fields', such as 'The family', or 'Parts of the Body', etc. The words in each list will then be related to one another, and will consequently be more meaningful and memorable for the pupils. Illustrations can also be used to show the meaning of the words.

   Ask the teachers to tell you a few word fields which would be suitable for grouping together and displaying vocabulary presented in Welcome to English: e.g.

   Book I: Parts of the Body
   Colours
   Animals

   Book II: Vegetables
   Fruit
   Transport

   Book III: The family
   Occupations
   Rooms in a house

   Ask teachers to suggest items of vocabulary which they could include under each list. Point out that it is always possible to add new words to the lists as their pupils' vocabulary expands.

TOPIC AREAS

1. Explain that a word field such as 'Occupations' also forms a broad topic area, which can be used as the basis of a classroom display of other items, apart from vocabulary, i.e. the different names of jobs and professions. For example, short descriptions of different jobs written by pupils, advertisements for jobs taken from an English newspaper or magazine. This is a good way of involving the pupils in creating the wall display: the teacher can give a topic and ask the class to find or make suitable material for the display over a period of one or two weeks.

2. Discuss with the teachers what topics might be suitable for classroom displays. Some of these will probably be the same as

the headings for the word fields you drew up earlier. Ask them to think of topics related to units in Welcome to English:

e.g. Parts of the body, Time, Colours, Transport, The family, Puppets, Animals, Clothes, Occupations, Shopping, Food and drink, Cooking, Famous people, Places in Egypt, Life in Ancient Egypt.

3. Ask the teachers: What kind of material could we ask pupils to produce for a display based on a topic?

Possible answers:

i) Anything real, written in English, e.g. labels, packets, parts of brochures.

ii) Pictures cut from magazines, postcards, photographs. We could ask pupils to write "captions" for these (a phrase or a simple sentence) in English. Or pupils could make their own drawings, with captions in English.

iii) Sentences, lists, tables, etc., written by the pupils in English.

Point out that:

.1 Creating classroom displays of this kind can help pupils to pursue their own interests and to develop new ones, through the medium of English.

.2 It keeps pupils involved in learning English outside the class.

Explain to the teachers that in Part Two of this session, they will think about particular topic areas in more detail.

END OF PART ONE

SESSION TWO PART TWO

80 minutes

ACTIVITY ONE: A SHOPPING DISPLAY

1. Tell teachers that a very useful topic area that can be used for a wall display is shops and shopping.

Divide the teachers into pairs or groups of three and ask them to think of different things which could be included in such a display. After a few minutes, ask teachers to give you their suggestions. Build up a list on the board:

e.g.

1) Tables of goods and prices.
2) Lists of names of shops and some goods they sell.
3) Labels from tins, bottles etc. in English, and empty packets.
4) Pictures from magazines.

2. Go through the list, and discuss each item in more detail.

.1 Tables of goods and prices

Show an example on the board (or draw one on a piece of card before the session):

e.g.

GROCER'S			
Cheese	6,00	Olives	-,80
Tea	1,20	Jam	1,50
Coffee	5,40	Oil	3,20
Biscuits	-,50	Beans	-,75

Discuss how a chart like this could be used in class.

Possible answers:

i) Simple question/answer work:
e.g. How much is a packet of tea?
- 60 piastres.

What costs 80 piastres?
- Jam

ii) Dialogue practice:
e.g. Do you have any cheese?
- Yes - it's 3 pounds a kilo.
Give me half a kilo.
- That's 1 pound 50.

Ask one or two teachers to come out and demonstrate.

Point out that the chart can be changed regularly to show different goods and prices. The teacher can ask pupils to produce new charts for homework.

.2 Names of shops and the goods they sell
Show an example on the board, getting teachers to tell you what to write:

Bakery :	bread, cakes, biscuits.
Furniture shop :	tables, chairs, beds.
Camera shop:	cameras, films, batteries.
Clothes shop :	trousers, shirts, socks.

Discuss how a chart like this could be used in class.

Possible answers:

i) Question and answer work:

e.g. Where can I buy a table?
What can I buy at a bakery?

ii) Controlled role-play: One pupil "buys" the three items at one of the shops; another pupil is the shop assistant.

Again ask one or two teachers to come out and demonstrate.

.3 Labels and pictures
Point out that labels, pictures, etc. can be collected by the pupils. This can be organised as follows:

i) The teacher announces a type of shop (e.g. a clothes shop), and asks pupils to find pictures of

children's clothes during the next few days.

ii) The teacher collects the pictures together, and prepares a list of words to go with them.

iii) The pupils stick the pictures on a large sheet of paper, and label them, using words from the list prepared by the teacher.

ACTIVITY TWO: OTHER TOPIC DISPLAYS

1. Divide the teachers into groups of four or five. Give each group <u>one</u> of these topic areas:

i) The Family
ii) Places in Egypt
iii) Their own town or village
iv) Transport
v) Health

Each group should discuss how they could design a classroom display based on their topic. Ask them to consider:

i) what the <u>teacher</u> could produce;
ii) what the teacher could ask the <u>pupils</u> to produce.

Then they should try to imagine what the display might <u>look like</u>. Ask each group to make a rough drawing of their display on a piece of paper, to show what different items it would include.

2. When most groups have finished, stop the activity. Ask one teacher from each group to come out in turn and tell the others what ideas his or her group thought of.

Use any time that is left to discuss <u>practical details</u> of making classroom displays:

i) Ask teachers how much space they have available for displays in their classrooms, and what the attitude of other teachers would be if they made displays.

ii) Discuss what materials would be needed to make displays. Point out that the basic materials can be very simple and cost very little:

- Large sheets of thick white paper or card (100 x 70 cm.) for maps; half sheets (50 x 70 cm.) for structure charts.

- Large sheets of coloured paper (100 x 70 cm.) as a

"background" for pictures, written work, etc.

- Sellotape for sticking pictures, pieces of paper, etc., to the background sheets. (It can be rolled round the fingers to make a loop which is sticky on both sides).

- Pins or drawing pins for fixing flashcards, envelopes, charts, etc.

iii) Remind teachers that the sheets of paper or card can be used over and over again, with just the display being changed.

END OF MODULE